THE NEW YORK DRAMATIC MIRROR

Vol. XXIX., No. 740. NEW YORK: SATURDAY, MARCH 4, 1893 PRICE TEN CENTS.

CORA VAN TASSEL.

THE USHER.

I have secured the services of Mr. W. T. Hall as Chicago representative of THE MIRROR. Mr. Hall, who is the dramatic critic of the Chicago *Evening Post*, needs no introduction to MIRROR readers. No dramatic writer is known more widely or more pleasantly among managers and actors. Chicago, always an interesting city theatrically, is the first city in the Union during the exhibition year. Mr. Hall's special despatches will keep the profession *au courant* with all that is going on there, and they will do it in that bright and breezy fashion for which the writer is noted.

✤

I hear that a New York city managers' association is in process of formation. The plans are embryotic at present, but the purposes in view are many. They include the reform of several abuses; certain cooperative devices to economize advertising expenses, and the adoption of various rules whereby a higher standard of business methods than now exists may be reached. With one or two exceptions, every theatre manager in town is in the association. The details of the organization are kept profoundly secret.

✤

Assemblyman Kahn has introduced several bills devised to benefit actors, in the California legislature, and there is a strong probability that they will become law, for they have passed the Assembly unanimously. These bills provide that actors' liens, like those of mechanics, salesmen, etc., shall take precedence of other claims in cases of execution, attachment, insolvency, assignment and the settlement of debtors' estates. This is an excellent provision, which will protect—if it become a law—the class of professionals that get small salaries.

✤

A bill, having in view a wider application and a more drastic power than Mr. Kahn's provisions, was drawn by Judge Dittenhoefer last Summer at THE MIRROR's request, and was submitted to the profession for ratification. This bill was framed so as to make managers who induce actors to go on the road under false and fraudulent representations and who end by stranding them, criminally responsible. It was drafted in obedience to many supplications for legal protection against these sharps, with the intention to present it to the State legislature during the present session.

✤

Every possible effort was made to interest the profession in this important movement. The majority of those that had clamored for such a measure, instead of welcoming the prospect of relief it held out, began to discuss and to criticise it. That lack of *esprit de corps* that has proved fatal to so many honest attempts to improve the material condition of the profession made itself evident at the outset. In the usual way, the persons that favored the bill were content to say so, but they were not willing to give a moment of their time or a modicum of their energy to assist the work practically. Finally, the Actors' Order of Friendship, which might properly be expected to take the initiative in a cause whose object was to protect actors, discussed the subject but concluded to take no part in furthering the measure. This course, on the part of the representative body of American actors, discouraged further effort in that direction, and the bill was abandoned. It is a pity that actors are not more alive to their own interests. Had the bill to punish frauds against them become a law the rascality and the wretchedness that scores of professionals have suffered this season would have been averted.

✤

There will be a new theatre within three blocks of the MIRROR office inside of a year. I hear that the preliminary arrangements were completed last week.

✤

Mr. Gerry has at last brought the profession to a realizing sense of its duty, so far as children of the stage are concerned. By his own act and word he has aroused a spirit of indignation that will not down until the legislature has restricted Mr. Gerry's absurd powers within reasonable limits.

✤

Mr. Gerry is always at a disadvantage when he is placed on the defensive. So long as he confines himself to wholesale misrepresentations of the stage he has the upper hand; but when he attempts to explain or to defend his own utterances he becomes a spectacle for men and gods. When THE MIRROR "called down" Mr. Gerry a few months ago and he attempted to verify his ridiculous assertions concerning the records of his society in the matter of stage children, he was beaten at every point. Every one of his dozen or so of "cases" and terrible examples was proved to be no case at all. When his claims had been disproved he relapsed immediately into stony silence.

✤

And in the present instance, where Mr. Gerry—finding that he had brought a hornet's nest about his ears through his wild diatribe [illegible] last Tuesday—hastened to explain that he had been misquoted by the press his denials and explanations, although quite ingenious, are likely to do more harm than good. Decidedly it is amusing to find the great mis-representative of the period retreating for safety behind the excuse of misrepresentation.

✤

Mr. Gerry has frequently boasted—and he has told courts and legislatures as much—that it is the divekeepers only that want the law amended so that children may be licensed to sing, dance, and act. He has said again and again that all reputable managers and actors share and approve his views. After he has read THE MIRROR's symposium of opinions from reputable managers and actors on the subject this week he will be obliged, I imagine, to relegate that claim to the realm of innocuous desuetude.

✤

Of one thing we may be certain. Mr. Gerry has arrayed professional and public opinion against his further persecution of the children of the stage, and therein he has done the community and the body theatrical a great service. The time is now ripe for the Albany Legislature to complete the work that it began last year.

✤

A member of the Forrest Home community, writes as follows: "In THE MIRROR of Feb. 18 you allude to the visit of a special commissioner from the *Herald* to the Home, adding that he asked if the inmates were contented and they all said they were. The *Herald* representative did not interview any of the ladies, consequently he could not gauge the extent of their satisfaction." From this it would appear that the *Herald's* story was rather one-sided.

MAUDE HARRISON AT THE LYCEUM.

The regular New York season of the Lyceum Theatre stock company will end in five weeks. Preparations have been made for a long time to play an April engagement of Americans Abroad at the Columbia Theatre in Chicago. In order to keep faith with George R. Sims and Cecil Raleigh, however, whose play, The Guardsman, Daniel Frohman has promised to produce this season, Mr. Frohman informs THE MIRROR that he will begin on Easter Monday, April 17, a supplementary season at the Lyceum when The Guardsman will be acted for the first time in America. It was in this play that Caroline Hill made a hit at the Court Theatre, London, in September.

As a number of the members of the stock company will not be needed for the production on tour of Americans Abroad, Mr. Frohman will utilize them in this extra or supplementary season.

Neither Georgia Cayvan nor W. J. Le Moyne have parts in The Guardsman. They are needed for Americans Abroad. The principal part—a buoyant young American girl—will be acted by Maude Harrison.

This is an announcement of peculiar interest, and it is made with the knowledge that it will be welcome news to theatregoers, before whom Miss Harrison has appeared rarely for several seasons, and by whom she is admired for her fund of animal spirits and her animated demeanor.

The stock company will go on its annual tour to the Pacific coast and to the large Eastern cities in June. It will appear again at the Lyceum Theatre in November, following E. H. Sothern's regular engagement there.

"We have decided," said Mr. Frohman to a MIRROR reporter yesterday, "to begin Mr. Sothern's engagement at the Lyceum with the production of the new play written for him and called Richard Brinsley Sheridan.

"The stock company will play a World's Fair engagement in Chicago during the month of September, and it will then present with its own scenery the best American and foreign plays in its repertoire."

SAID TO BE A FRAUD.

One W. S. Beresford, of Rome, Ga., recently advertised for a manager to undertake a lecturing tour with him through the Southern States. The Savannah, Ga., *Morning News*, noting this advertisement, adds: "'Me Lud' is a queer genius. His attorneys are at a loss to understand how he expects to get out of jail until he puts up a $1,500 bond, which he has not been able to do. 'Lord' Beresford's career in Georgia has been of the pyrotechnic variety. He descended on Rome two years ago in a blaze of glory, and for a few weeks he dazzled the populace of the Hill city by his extravagant and luxurious way of living. He talked about purchasing half of Rome and a section of Georgia, secured $1,000 on a worthless draft and floated. He was brought back and put on trial. He was convicted, but was released on bail pending a new trial. During this period with consummate cheek he opened a real estate office in the very city where he had gulled the people. Finally he skipped, was betrayed by a woman in New York, again returned to Georgia, and was incarcerated in the jail at Rome. From his cell then he sends out his 'ad.' for a manager to tour him as a lecturer."

WHY LYDIA YEAMANS LEFT.

Frederic Titus called at the MIRROR office on Friday. Mr. Titus' wife is known professionally as Lydia Yeamans. Until last week she was a prominent member of John H. Russell's A Society Fad company, now playing at the Bijou Theatre.

As announced by THE MIRROR last week Miss Yeamans left the cast of A Society Fad on Saturday. Mr. Russell then served her with [illegible]. In this [illegible] Mr. Titus had this to say to a MIRROR reporter:

"There have been all sorts of wild stories about this affair in the daily papers. They are not authentic accounts. THE MIRROR is the first paper to have the facts. My mother returned from Europe last week. On Friday I left her at her flat in Harlem. She seemed in perfect health. At 10.45 P. M. I was passing through the Bijou Theatre. Some one handed me a telegram. It read 'Come to your mother's at once.' I told my wife to go to our home, off Madison Square, with her dresser.

"You may remember it was a terrible night. Traffic was delayed. I arrived at my mother's flat. She was dead. Imagine the shock. It was heart failure. I was prostrated, and I did not know what to do.

"I got up very early to break the news to my wife. She was completely overcome. I returned at once to Harlem. But on my way I stopped at the Bijou Theatre. I told the person in charge of the box-office there that it would be impossible for my wife to appear. In my flurry and worry, I did not have sense enough to leave a letter. When I reached Harlem I telegraphed to the manager that my mother was dead.

"I trusted to his sympathy and sense. That is where he took advantage of me. I should have sent a doctor's certificate and a letter saying that my wife could not be in the cast that day. For there is a clause in the contract that specifies that if six hours' notice of absence from the cast is not given, the manager can impose a fine of fifty dollars or dismiss the performer.

"Mr. Russell, I hear, said that Miss Yeamans and I went to Buffalo. He is in error. My wife and I proposed to rest for a week and join the company in Rochester. But Mr. Russell did not see matters in the same light. For my part, I was busy with the details of the funeral and could think of nothing else.

"The printed statement that on the Sunday night, a year or so ago, when her sister died, my wife appeared at the Broadway Theatre, is in bad taste. It gives a wrong impression. My wife did not know until the following morning that her sister was dead or about to die. Her mother, Jennie Yeamans, had told her that if her sister became worse she would telegraph, and she did not do so.

"My wife and I are resting now in New York. We have some definite plans. We will announce them through THE MIRROR."

TO RESTORE THE OPERA HOUSE.

The plan to restore the Metropolitan Opera House and to provide for opera next season has at last been perfected. The scheme was closed at a meeting of those interested on Friday. A new company will be incorporated with G. G. Haven as president, Adrian Iselin vice-president, G. S. Bowdoin treasurer, and Hugh M. McLaren secretary. The capital stock of the new company will be $2,000,000. The purchasing committee will turn the property over to the new corporation at the sale price, $1,425,000, and it is estimated that it will require $250,000 to repair the property. The difference between the $1,020,000 subscribed and the gross sum needed will be secured by mortgage. The new box-owners and stockholders are: George G. Haven, Adrian Iselin, Elbridge T. Gerry, Samuel D. Babcock, H. C. Fahnestock, J. Pierepont Morgan, William C. Whitney, A. D. Juilliard, Edward Cooper, George Peabody Wetmore, John Jacob Astor, Heber R. Bishop, D. O. Mills, George S. Bowdoin, Charles F. Burney, Perry Belmont, George Henry Warren, Thomas Hitchcock, W. Bayard Cutting, Henry Clews, H. McK. Twombley, Abraham T. Van Ness, W. D. Sloane, Cornelius Vanderbilt, William K. Vanderbilt, Frederick W. Vanderbilt, W. Seward Webb, Ogden Goelet, Robert Goelet, Luther Kountze, R. T. Wilson, J. Hood Wright, Adrian Iselin, Jr., and George F. Baker.

BOOTH AND SHAKESPEARE.

It will be remembered that Mrs. Rachel McAuley presented to the Actors' Fund Fair bronze bas-reliefs of the heads of Shakespeare and Edwin Booth, by Theodore Bauer, the sculptor. These are now on exhibition in Tiffany's window, and are to be purchased for the Players' Club by members, at $5 a share, the price being $1,000. Among those already identified with this plan are Joseph Jefferson, A. M. Palmer, Bayard Cutting, Frank Sanger, Edwin Knowles, E. H. Sothern, William S. Andrews, H. B. Dominick, Daniel Frohman, James Lewis, Schuyler L. Parsons, E. S. Willard, W. F. Owen, Loyall Farragut, Clarence C. Burt, Leroy B. Haff, John Drew, Jordan L. Mott, and Richard M. Hunt. Mrs. McAuley's testimonial was in memory of her late husband, Barney McAuley, who was an intimate friend of Mr. Booth. The bronze will probably be hung in the Players' Club on Ladies' Day.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.*,*

GOSSIP OF THE TOWN.

A very fair picture of Stewart Allen, an English actor who arrived in this country in 1887, is printed above. Mr. Allen's first engagement in this country was with Lillian Lewis during the season of 1887-8, when he played Doctor Botcherby in An Unequal Match, and also appeared in Article 47 and The New Magdalen. During the season of 1888 he was with E. H. Macoy's Silver King company, in which he played Elian Coombe. During the seasons of 1891-2 Mr. Allen was stage manager for Nat Goodwin, and appeared in the original New York cast of The Nominee at the Bijou Theatre. He was also in the original production of A Gay Deceiver at Hooley's Theatre, Chicago, and appeared in other plays. Mr. Allen is this season with Carl Haswin's Silver King company. He is an excellent stage manager and an earnest and conscientious actor. Mr. Allen is also a writer. Several of his poems have appeared in the *Clipper*, and his pretty poem, "The Bell," was a feature of the New Year's MIRROR.

Lulu Glasser became a great favorite in Boston during the recent engagement of the Francis Wilson company.

Rosina Vokes has scored a pronounced hit in her new piece, Maid Marian.

The Columbus, O., *State Journal* compliments Daniel Sully and Mrs. Sully highly on their work in The Millionaire.

Mary Davis, an excellent actress who has not played in a couple of seasons, intends to return to the stage. She is excellent in character business.

Frank E. Henderson, of the Jersey City Academy, wired this message to THE MIRROR last week: "Please ask Walter Fletcher to return Jersey City. We need it in our business." Mr. Fletcher had announced that Jersey City was captured by A Society Tramp.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.*,*

In C. R. Gardiner's version of The Clemenceau Case, one of the principal characters is described as The Man from Chicago. A Cincinnati paper says in this connection: "We saw The Man from Chicago. It cost just $14. He had an ace full."

Georgia Murray Busby has received much praise in the South and West for her clever acting as Ida Potter in Mr. Potter of Texas. This is only her second season in the profession.

Eloise Mortimer, recently of the Straight Tip company, is visiting relatives in Canandaigua, New York.

Will C. Ellsler, manager of the Effie Ellsler company, telegraphed to THE MIRROR from Detroit on Thursday night: "The initial production to-night at the Detroit Opera House of Effie Ellsler's new play, Doris, by Robert Dronet, scored an emphatic success. There were twelve curtain calls."

Frank J. Hardman has been engaged as treasurer at Tony Pastor's Theatre.

Ralph E. Cummings has settled in this city as the Eastern representative of Morosco's theatres in San Francisco and San José. He is busy keeping these houses supplied with plays. The season of both stock companies, Mr. Cummings says, has been gratifyingly prosperous. Mr. Morosco pays good royalties for popular plays, melodramas being especially in demand by his patrons.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.*,*

Beatrice Norman is at liberty for next season. She is a capital ingénue, and her voice, a fine contralto, makes her particularly adaptable to singing parts. Miss Norman is now filling a successful engagement on the road.

Harry N. Dowley, who recently joined Pete Baker, has made a decided impression, not only with Mr. Baker but with the large audiences wherever they appear. Mr. Dowley is a careful, painstaking actor.

A. H. Sheldon enjoyed a benefit at the People's Theatre on Sunday night.

Charles Benton, who recently severed his connection with The Span of Life, has acquired an interest in Charles W. Chase's Uncle's Darling. This play is being rewritten, and will be rechristened Alaska. Its sensational features will include a "lightning slide on snowshoes," the crushing of a vessel by icebergs, the washing away of a light house and its occupants during a storm, and a leap for life by the heroine from a mountain cliff into a torrent. The live stock of the play includes horses, elks, reindeer, polar bears, Eskimo dogs, seals, sea lions, otters, and a team of moose.

GERRY'S BOOMERANG

His Reckless Speech Creates Indignation and Disgust.

A STRONG PROTEST

The "World" Declares Its Original Report of the Diatribe Correct.

DEATHBLOW OF GERRYISM

The People of the Stage Denounce Their Detractor—The Managers' Meeting—They Form a Society to Checkmate Gerry—The Battle to be Waged at Albany.

Elbridge T. Gerry has occupied the attention of members of the profession for several days past.

Under the sting of gross insults heaped upon the stage in Mr. Gerry's speech before the New York Committee for the Prevention of State Regulated Vice, at a meeting reported in the *World* of last Wednesday, our managers and our actors and actresses have come to the conclusion that the President of the S. P. C. C. has been permitted to outrage right and justice quite long enough in connection with the children of the theatre.

That portion of Mr. Gerry's speech, according to the *World's* report, which referred to the stage, read as follows:

"I admit that the stage has a mission to perform. In the past it has had occasion to introduce great geniuses, but in these latter days it has been given over to indecent physical exhibitions, which bring it down to the lowest grade. Degrading as it is to witness the modern leg drama, it is much worse to have children brought into connection with the women on the stage about whose private characters the less said the better. It has been argued that the modern use of children as an incident to the play was necessary and not harmful to them; that it was only justice to permit them to earn their own living. *This permission simply means the education of these children to lives of prostitution.*"

In order to prove what I say it is only necessary to call attention to a number of juvenile miniature companies that were formed in this city and Boston a few years ago. The managers of the companies went into the poorer sections of the city, and by flattery and promises of good wages, which were paid in advance at first, got a number of girls between fourteen and sixteen years of age. They were sent off on the road. As they reached Western towns the companies were less prosperous and the young bloods of the towns were permitted to give the girls champagne suppers. In three or four cases that were called to my attention the treasurers of the companies ran away with the money and the girls were stranded hundreds of miles from home. With one or two exceptions these girls never returned home. They went into houses of questionable character West of the Mississippi River.

Within the next two weeks the Legislature of the State of New York is to be asked *to legalize prostitution among children by allowing them to go on the stage.* If that law passes, my arm fails to protect the children, because any place which holds a license, be it ever so vile, is in the eye of the law, a reputable place. You all know how licenses are granted. *The stage on which children are allowed to perform is worse than all the other places combined.*

These remarks were read with the utmost indignation by the profession. It was known that Mr. Gerry's fanaticism, or his liking for notoriety, or whatever may be his impelling motive, had led him frequently into making silly misrepresentations concerning stage children, but it was not dreamed that it could induce him to traduce the dramatic calling on the wholesale principle, to classify the theatre with brothels and dives, and to assail the honor of every woman connected with the stage.

The reckless and ribald speech occasioned widespread anger and disgust. Several of our most estimable actresses met and requested THE MIRROR to consult legal authority in their behalf, to ascertain whether Mr. Gerry's assertions could be made the subject of a suit for slander or a criminal prosecution for libel. These actresses were not only willing but eager to institute such proceedings. Such eminent lawyers as Colonel Ingersoll, ex-Judge Dittenhoefer and Wales F. Severance were seen. They were all three as indignant as the actresses, but they were obliged to advise them that no cause of action lay in slanders of the general character attributed to Gerry.

Meanwhile Gerry, probably alarmed by the expanse and the fury of the storm he had raised, sent the following letter to THE MIRROR for publication in answer to a written inquiry from this journal as to whether the false and insulting assertions contained in his speech had been correctly reported:

NEW YORK, Feb. 24, 1893.

To the Editor of the Dramatic Mirror:

SIR.—The *World* of yesterday and to-day contains a gross misrepresentation and misstatement of my address before the Committee for the Prevention of State Regulation of Vice on Tuesday evening last. What I said was:

"I am not assailing the legitimate theatrical profession or the stage itself. It has always had a mission to perform, and for centuries it has held the mirror up to nature. It has produced men and women of brilliancy and genius from the days of Shakespeare down. But in these degenerate days there has been engrafted on it what is commonly known as the 'leg drama,' and an attempt made to further bring within its province indecent physical exhibitions of the lowest grade. Bad as the modern leg drama is, it is much worse to have children brought in contact with many women about whose private character the less said the better. Last year the Legislature, for the first time in fifteen years, amended the law so as to permit the exhibition of children in legitimate theatrical business as an incident to the play. This Winter an attempt is threatened to open the door to vice by legalizing song and dance in every dive, den, concert saloon, and dime museum in this city. And while the use of children as an incident to a play was asserted to be necessary and not harmful, and, to put it in the language of the advocates of last Winter, to permit them to earn their own living, an enlargement of the bill so as to permit the introduction of song and dance in any licensed place of amusement simply means the education of female children for eventual lives of prostitution.

"In order to illustrate what I say, it is only necessary to call attention to a number of so-called juvenile or miniature companies which were formed in this city and in Boston a few years ago. The theatrical brokers went into the poorer sections of the city, and by flattery and promises of good wages, which were paid in advance at first, obtained a number of very young girls between fourteen and sixteen years of age. After being drilled in so-called song and dance, they went off on the road, and as they passed through the various cities in the state the managers were permitted to invite the girls to champagne suppers. The result was inevitable. Before they reached the Western towns hardly one escaped ruin. Then the treasurers of the companies ran away with the money, and the girls were 'stranded,' as it is called, hundreds of miles away from home. With one or two exceptions the girls never returned home. In despair they went into houses of questionable character west of the Mississippi River.

"Within the next two weeks the Legislature of New York is to be asked, it is said, to practically legalize the education of vice by opening the door wide as to song and dance. If such a law passes, my arm fails to protect the children, because any place which holds a license, be it ever so vile, is in the eye of the law, a reputable place. It means that every den, dive, and concert saloon shall be allowed to exhibit these unfortunate children in song and dance. That simply education of vice. You know what sort of places these are and what such licenses amount to. Such places, if children are allowed to perform therein, are simply sinks of iniquity. A few days ago I asked Superintendent Byrnes for his estimate of the number of unfortunates in this city. I compared it with my own figures, and his estimate confirmed my own exactly. We both estimated that there were 15,000 prostitutes in this city. And if that number is to be recruited by educating children to performances which are not connected with the legitimate theatrical profession, and they are to be allowed to be exhibited in those dens of evil resort to which I have alluded, the bill is nothing else than a measure for the education of children in the school of vice. I ask every woman in the State of New York to protest against this proposed vicious legislation."

As an act of simple justice to myself and to the society which I represent, I respectfully ask that you will insert this communication in your valuable paper. The managers of reputable theatres in this city are always, without exception, warm friends of mine, and I intend, if I can avoid it, to be misrepresented in what I saw concerning the stage. I have not assailed and do not propose to assail the legitimate theatrical profession. It has no warmer friend than myself, and I indignantly repudiate the assertion that I have made intemperate and unjust attacks on the reputations of women in that profession, or that I have denounced the stage as nothing more than the education of children in the school of vice. I made no such assertion.

I have the honor to remain, with great respect,
ELBRIDGE T. GERRY, President, &c.

The foregoing statement by Mr. Gerry of what he claims to have said would not mend matters much even if it could be accepted in its face without question.

But Mr. Gerry's correction, or denial, happens to be open to question—serious question.

Upon the receipt of Mr. Gerry's communication a MIRROR representative was sent to the editorial room of the *World*. He saw Mr. R. H. Farrelly, the acting managing editor of the paper.

Our representative explained that he had called to ask if the report of Mr. Gerry's speech in the *World* of Feb. 22 was accurate. Mr. Farrelly answered:

"The question of the accuracy of that report has been investigated thoroughly. *The World stands by the report. It is authentic.* Mr. Gerry spoke extemporaneously, without notes. The reporter, on the other hand, took notes of Mr. Gerry's speech."

The question of what Mr. Gerry said, it will be seen, becomes a point of veracity between Mr. Gerry and the *World* reporter.

Inasmuch as the reporter took down what Mr. Gerry said, and as Mr. Gerry spoke offhand, the presumption would be that the reporter used more accuracy, in his disinterested capacity, than Mr. Gerry—the object of general indignation—could possibly use in trying to remember afterwards what he did say, and having a late but natural desire to retreat from a contemptible position.

Moreover, the *World* reporter is not notorious for misrepresenting anything in particular. On the contrary, Mr. Gerry is notorious for misrepresenting the conditions of children on the stage.

The managers of New York had not investigated the authenticity of the *World's* report, and, therefore, at a meeting held by them on Friday afternoon at 20 West Thirteenth Street, they accepted Mr. Gerry's denial in the light of a retraction. They had originally intended to call a mass meeting to protest formally against Mr. Gerry's remarks.

At this meeting it was decided to organize a Society for the Protection of Children on the Stage. A. M. Palmer, who acted as chairman of the meeting, appointed a committee to consult counsel and determine upon the legal measures necessary for chartering the organization. Joseph Jefferson was made chairman of this committee, the other members being Messrs. Palmer, Abbey, Gilmour, Frohman and Rosenquest. They will get to work speedily.

Meanwhile, action should be concentrated upon the bill now before the Albany legislature, which is intended to supply the alleged defect in the Stern amendment passed last Spring, that has been blocked in its operations by Mr. Gerry's legal quibbling.

This bill amends Section 2 of Section 292 of the Penal Code, as follows, the amendments from the present law being indicated by italics:

But this section does not apply to the employment of any child as a singer or musician in a church, school, or academy, or in teaching or learning the science or practice of music, *or to the employment and appearance of a child as a singer* or musician in any concert, *or to the employment and appearance of a child as a singer, dancer, or otherwise,* in a theatrical exhibition, with the written consent of the Mayor of the city, or the president of the board of trustees of the village where such concert or *theatrical* exhibition takes place. Such consent shall not be given unless forty-eight hours previous notice of the application shall have been served in writing upon the society mentioned in Section 29, of the Penal Code, if there be one within the county, and a hearing had thereon if requested, and shall be revocable at the will of the authority giving it. It should specify the name of the child, its age, the names and residences of its parents or guardians, the nature, time, duration and number of the performances permitted, together with the place and character of the exhibition. But such consent shall not be deemed to authorize any violation of the first, second, fourth or fifth subdivisions of this section, *or to authorize children to sing, dance or in any case be engaged in any wandering, mendicant or itinerant occupation.*

The amendment was drafted by Wales F. Severance, the able lawyer who has conducted the Sanders case. His exposition of the bill and his appeal to the profession to rally round it will be found elsewhere in this number.

The amendment is intended to give the Mayor power to license children to sing and to dance, as well as to act. At present they are not permitted to sing or to dance, in any circumstances.

Mr. Gerry's talk about "dives" is arrant nonsense. If the bill becomes a law and if divekeepers should then apply for children's licenses (which is a highly improbable supposition) Mr. Gerry's society would have ample time and opportunity to investigate and oppose such applications. It is preposterous to suppose that the Mayor would license children to appear in dives. No one but Mr. Gerry would give voice to such a baseless insinuation.

The profession, the public and the press are united in the determination that Gerryism, in so far as it affects the children of the stage, shall be wiped out.

THE SLANDER REBUKED.

Our Leading Actors, Actresses, Managers, and Legal Authorities Resent Gerry's Ignorant and Malicious Attack.

Upon the publication of Elbridge T. Gerry's statement about the stage and stage women, THE MIRROR by letter and in person interviewed prominent members of the profession, and as a result presents below the signed opinions of many qualified in every way to speak upon the subject. They go to show Mr. Gerry's ignorance, malice and lack of wisdom.

In this age of education and progression, one would think that the cobwebs of bigotry, prejudice, intolerance and persecution should have been entirely swept away, but in this man's actions we find proof positive of their existence. The newspapers have done their work well for us in this. But now for deeds! Draw on me for $50, to further the deeds necessary to protect us by law from the vagaries of a busybody. T. W. KEENE.

TROY, Feb. 25.

Is Worth While This Time.

It is possible that Mr. Gerry said more than he meant to say. Nevertheless, it is high time that the managers took matters in their own hands. We are ourselves able to look after the welfare of the children of the stage. There will be no mistake about it this time. There will be no slip up or loophole for Mr. Gerry.

HENRY E. ABBEY.

Not Worth While to Answer Him.

I have read Gerry's remarks on the subject of stage children. What can we managers say in reply? We know well that Gerry is wrong. It is not worth while to answer him.

JOHN B. SCHOEFFEL.

Gerry Beneath Notice.

I would not dignify Mr. Gerry or what he says by answering him. H. C. MINER.

He Has Discriminated Unwisely.

Though I consider that Mr. Gerry has discriminated with much unwisdom in the work of children on the stage, I do not believe that he made the serious remarks imputed to him, and the managers have all united in the acceptance of his retraction.

DANIEL FROHMAN.

Stage Children Well Cared For.

As a theatrical manager, I have never had in my employ a child that has not been attended by a parent. Of coure, the physical and moral development of the child is safer in the hands of a parent than in the hands of anyone else. I have never found that children have suffered by traveling with a member of a theatrical company; no children have been ill, although adults have been ill frequently. I attribute this to the fact that the children are better cared for by the parents than the parents take care of themselves. I do not see how the morality of children is impaired in any theatrical organization in which discipline is maintained by a responsible manager. I do not see why a child that sings and dances in public is to have its character imperilled any more than is a child that sings and dances in the bosom of its family—and all children have a habit of dancing and singing about the house.

In the development of plays, the child element is often necessary. Some of the best plays, teaching the strongest lessons, have had children in the cast. Nothing delights a child so much as to see children on the stage.

I don't want to contend against Gerry's power or authority. I am confident he has accomplished much good through the medium of the S. P. C. C. But I see clearly other walks of life in which children are exposed to much more moral and physical danger than they are on the stage.

When Gerry attacks a profession as he has in this instance, it becomes the duty of every representative manager to defend it. Gerry attacks the morality at large of the profession.

The theatrical profession, it should be said, is more in the eye of the public than is every other profession or business. That is why it may seem in the face of it to a casual observer to be especially immoral. Every wrongdoing of an actor or actress becomes an item of news, and is greedily seized upon by the papers and usually much more sensationalized than the same kind of news about others.

I have been connected with the profession twenty-nine years, and during all that time I have failed to see any good reason why children should be prevented from appearing in public. AUGUSTUS PITOU.

A "Cruelty Merchant."

The remarks attributed to Mr. Gerry having been immediately repudiated by him there would appear to be no necessity for any further notice of the subject. In fact, I question whether, under any circumstances, the actor would be justified in answering such accusations as the "cruelty merchant" and his fellows are fond of making. The purity of the better stage has successfully answered the attacks of ignorance for a long time, and notwithstanding the fact that every reverend rascal proposes to believe that the stage is an ally of the brothel, our theatres are packed with fairly good people, and our jails are empty of actors.

STUART ROBSON.

PHILADELPHIA, Feb. 25.

It Is Not True.

I have read the article in the *World*. If Mr. Gerry really used such expressions, he does not know what he is talking about. There are, perhaps, places of public amusement in which children should not be employed, but for Mr. Gerry to attack the stage in such an indiscriminate manner is entirely infamous.

I have been connected with the theatre all my life. I have *never* seen a child employed in a theatre, treated in any way but with affection and consideration for its moral and physical welfare. Some of them probably meet with sweeter natures and better treatment in a reputable theatre than they ever would were they not permitted to enter that much-abused portal the stage door.

Mr. Gerry's assertions are utterly false as regards well conducted theatres, and should meet with the severest rebuke.

E. H. SOTHERN.

Leave Him to Public Opinion.

I think that Mr. Gerry's wholesale denunciation of the stage is so ridiculous that he has defeated his own object.

I think that the women of the stage can afford to leave him to the tender mercies of their male defenders, and to the verdict of the citizens who support the stage and who honor its members.

There is no calling in which children may find employment where they are so well cared for and so well paid as in ours.

Mr. Gerry must have had a fit of dyspepsia, and he is doubtless by this time sorry that he spoke—or he will be sorry before he is through with us. MRS. D. P. BOWERS.

A Villainously Wrong Suggestion.

I see that Mr. Gerry desires everything—has been misquoted, etc., etc. I am very glad this is so, for he would have found himself in the midst of an indignant uprising that would have been heard from Dan to Beersheba.

I must say that I am in sympathy with that movement which prevents children from even appearing on the stage of places of amusement where liquor and cigars are needed in the auditorium—in short, on the stage of any theatre whose audience is not composed of the respectable elements of both sexes.

Those of us who have had children associated with us in plays and operas and know, too, of the affectionate care and polite attention they always command—indeed, I give it as my experience that the children, if anything, are apt to be spoiled from an overmuchness of affection lavished on them—know how villainously wrong is even the suggestion that stage children are educated in vice.

Just bristling with indignation at the bare imputation of such a dreadful thought as that above, let me state honestly and sincerely that if my two little girls with superior advantages grow to be as bright, as polite, as charming as some of the stage children it has been my privilege to know, I can ask for nothing more.

"Educated in vice," indeed! Why, I have in my own company two colored youngsters that were as fine specimens of the ignorantly vicious ragamuffin when I found them in Washington as one could meet in a long search. These boys drank liquor, smoked, gambled and swore—and delighted in it. I venture to assert, without fear of contradiction—and Mr. Gerry knows whereof I speak—that two better-behaved, brighter, better-dispositioned boys never furnished relatives more willingly the means of support.

Educated in vice, indeed!

FRANCIS WILSON.

BUFFALO, Feb. 25.

Falsehood and Malice.

If Elbridge T. Gerry made the statements attributed to him I unhesitatingly pronounce him to be a liar. Such statements are not only false but also malicious. His harangue is not only stupid but an insult to every lady on the stage. He ought to be lassoed, have his tongue clipped, and get a horse-whipping that would disable him for a very long time. When he says that the stage is really nothing more than a school for the education of children in vice, he at once proves that he is one who ought to be removed; one who knows not of what he speaks. For such men as Gerry—seemingly bereft of their reason—we do not have invectives but institutions.

COL. T. ALLSTON BROWN.

Not Worth a Serious Thought.

I have always thought that Mr. Gerry's attitude toward the children of the stage was ridiculous, and in this case, coming from one of such extreme views, I do not think that the women of the stage can accept his remarks seriously, and certainly not in the light of an insult. My first thought was that a mistake had been made in reporting his speech. That is the way I looked at it first, but when I thought it over I could not look upon it seriously. My experience with stage children has been that they were always well treated. As far as their health is concerned, they are always taken care of. There is invariably some one in the company who will watch over them, if they are traveling alone. The only possible harm that could come to them would be that they might be spoiled by the care and the petting they receive. All the children I have ever known in the profession have enjoyed their work thoroughly.

JULIA ARTHUR.

His Ignorance Incomprehensible.

It is incomprehensible to me that anyone should speak as Gerry does about the theatrical profession. It can be accounted for only by the fact that his acquaintance with the stage is only superficial. But as Mr. Gerry is at the head of a society that should bring him into contact with many connected with the profession, the possibility of ignorance on his part is not a possibility.

I came into my relations with the stage as a rank outsider, knowing nothing about its manners or morals except from hearsay. I might have expected such surprises and shocks as are indicated by Mr. Gerry. But, on the contrary, I can bear personal testimony as to the decorum observed, the refine-

ment of speech and action, and the unvarying courtesy, without the slightest familiarity extended to my sex in the theatres I have observed.

My business as a dramatists' agent has necessitated my being very often in our theatres and such license as Mr. Gerry suggests could have been detected easily by me, if it had ever existed. I can assert emphatically, however, that I have never seen or heard anything in theatres presided over by such gentlemen as A. M. Palmer, Daniel and Charles Frohman, Augustin Daly, Frank W. Sanger, T. Henry French and hosts of others, calculated to wound or offend a woman of dignity, refinement, and, let me add, common sense!

As the representative of Frances Hodgson Burnett, I was in a position to get a com- [illegible] at the production of Little Lord Fauntleroy with Elsie Leslie and Tommy Russell in the cast. Anyone going behind the scenes during the production of that play, or who followed Miss Leslie or Master Russell into their homes, would have to go far in many directions to find children in happier or more comfortable and beautiful surroundings.

Unfortunately there are women connected with the stage that have made mistakes that even their kindest friends cannot uphold; but you do not have to look to the stage only for examples of such isolated cases. It is pertinent to observe in this connection that it is possible that a tour through New York drawing-rooms might reveal quite as much to be deplored as conditions in the theatrical world. I know that there is a popular belief in a certain society, which does not come in contact with people of the profession to the effect that all the nights of theatrical people are spent in reveling, that champagne corks pop with persistent effrontery, and that such things as respectable homes and home lives are few and far between.

There is another popular belief: Managers pay a premium on lack of respectability of the women they wish to engage.

I could write folios of personal experience that proves the absurdity of this belief. It is enough to say here, though, that if I have ever wished to persuade a manager to give an engagement to a young girl, I have found that the best capital for her is a voucher that she is respectable and has lived with decent sourroundings. ELISABETH MARBURY.

Twelfth Night Club's Sentiments.

In the absence of Alice Fischer, the president, and May Robson, the corresponding secretary of the Twelfth Night Club, I am called upon to indignantly cry out against the outrageous assertions made by Mr. Gerry, as reported in the newspapers of Feb. 22, and I am quite positive that I shall voice the sentiments of the entire club in my statements. While not a professional myself, I am closely allied to the profession, and have been more or less associated with its members for years, and I am therefore justified in having something to say.

There are members of the Twelfth Night Club who began as children of the stage, and to-day as women are equally a credit to their profession and their sex, and the exclusive four hundred might well be proud to encircle them within its pale. Some of them are now mothers of children who are receiving the tenderest care and training, and many preside over beautiful homes where only intellectual refinement reigns.

If a young girl seeks for the vicious she will find it, whether she be educated in a convent, a college, or on the stage. If Mr. Gerry would establish a society for "the prevention of neglectful parents," I think he might sooner accomplish his purpose. In the golden days the young were tortured by that ogre, "the duties of children to their parents;" let us hear more in the future of the obligations parents owe to their children, and let Mr. Gerry first turn his attention to the ignorant poor.

I should like very much to take Mr. Gerry by the hand and lead him to the down town station of the Sixth Avenue L at Twenty-third Street. There stands a little girl of comely appearance, every day, selling papers until late in the evening, unprotected at one of the most contaminated quarters of the city. I would lead him to some of the shops down town where there are hundreds of employés, and the examples of the employers are not upon the highest moral plane. I would lead him to newspaper row, where, in the damp and noisome morning hours, the little newsboys and girls huddle together over gratings, or crouch in the shelter of doorways awaiting the first editions of the morning papers from their presses.

To all of these conditions, Mr. Gerry heedlessly or wilfully closes his eyes, and fastens his bull-dog grip upon the children of the stage, from which he receives plenty of self-aggrandizement and advertising.

Something should be done, and quickly, too, to divest this autocrat of his unlimited power of speech and action, and I sincerely hope that THE MIRROR will at once spur on the dramatic public to its accomplishment.

It is an unquestionable fact that Mr. Gerry and his society have uprooted many evils, but he is too far-reaching, and if not over-careful, his "protecting arm" may be wrenched from its socket.

ELLA STARR,
Recording Secretary Twelfth Night Club.

Senseless Discrimination.

The recent attack made by Commodore Gerry is not new. It attracts more attention than his former tirades because it has been given greater publicity. In his address before the committee at the last legislature in opposition to the then pending amendment to the law relating to the appearance of children on the stage, he spoke substantially in the same generalities that are to be found in his brief in the Regaloncita case, held by the General Term of the Supreme Court.

It would be a waste of time to make reply. He decries the theatre as unfit for children to make a living in, but the same objection could be made against their employment in the overcrowded factories and tenement houses. There is danger to the health and morals of the boys sent by the messenger companies into all sorts of bad houses, and to the young girls that run around selling flowers and newspapers in the streets. But there is little or no danger to the children who are employed in the well-regulated theatres under reputable management. Against their employment in the low establishments the public at large is arrayed.

The object of this communication, however, is to call especial attention to Mr. Gerry's glaring inconsistency. If he really believes what he says, he should be unflinching in his opposition toward the children doing any work whatever on the stage.

He long ago, as a compromise, was willing to recede from that position and confine his [illegible] their acting he would consent; that, of course, could not hurt them. Otherwise he would not consent. But if they were to sing a single note or to make a single step in the dance, he is filled with horror at their possible contamination.

Why this senseless discrimination?

Is it because he fears that if he persists in his demand he would lose his grip on the theatre, and that rather than lose it he would not object to their becoming familiar with his alleged evils of the stage.

He has an idea, perhaps, that the people may be fooled into believing that there is some special danger if the little ones are allowed to sing or to dance on the stage, and that by opposing that he would be enabled to maintain his hold.

The law fixes the age of sixteen years as the border line. Children over that age may engage in any pursuit on the stage. Until the last few years a girl could marry at fourteen and a boy at sixteen without the consent of their parents.

It might have been that a mother of fifteen who went on the stage to support her infant child, could herself have been arrested for violating the law which prevents children under sixteen from appearing on the stage. And what is there that makes the same act a crime in a child fifteen years, eleven months and twenty-nine days old harmless and innocent in one just sixteen years old?

A. J. DITTENHOEFER.

His Bill Expounded.

It seems to me that Mr. Gerry, in his recent speech before the Committe for the Prevention of State Regulated Vice, in which he accuses all actresses of being immoral and holds that the law which allows children to appear on the stage will legalize prostitution among them, has gone altogether too far.

Such utterances show his entire unfitness to represent the Society of which he has so long been the President. His statements are vile and infamous, and he should and no doubt will receive the condemnation he deserves. Such attacks will undoubtedly have a reactionary effect and will result in bringing together all theatrical people in an organized effort to accomplish the passage of the bill by the present legislature, which shall give the mayor of New York the right, in his discretion, after an examination of the facts, to license children to appear on the stage and sing and dance.

In regard to the status of this amendment, I may say that I have every reason to believe that the sentiment of the legislature is favorable to its passage, and that it will eventually pass and become a law. The purpose of the amendment, as has already been stated, is simply to make plain the law of 1892, amending Section 292 of the Penal Code, to carry out the well known intention of the law-making power, which intention was to give the right to the Mayor to issue such licenses after investigation and notice to Mr. Gerry's Society. The attempt now made by Mr Gerry to reargue the merits of the legislation, and to go over the entire ground covered by the discussion before the Code Committee in 1892, in which he participated, is one which we could only expect from such a source.

The question of the propriety of the law is no longer legitimately open to discussion or review, but it may be that the issue will be forced, but whether it will be permitted or not, rests entirely in the discretion of the law-making power. If the theatrical profession will combine in an effort to teach Mr. Gerry that he can no longer continue the autocratic powers which he has so long exercised, apparently with success, there can be no doubt of the result.

The amendment which I have drafted, will leave no loop-hole for Mr. Gerry in the future, if it should become a law, because it allows the Mayor to license a child to appear as a singer or musician in a concert and to appear as a singer, dancer, or otherwise, in a theatrical exhibition. There is no intention on the part of the promoters of the bill in question to license vice or any violation of the law, nor can the law be so twisted as to permit anything of the kind.

To say that a child of any age up to sixteen shall not sing or dance on the stage at all, under any circumstances, even with the consent of the mayor, and where there can be no possible harm to its morals or physical welfare, is going altogether too far. But this is the position taken by Mr. Gerry. In other words, he claims that under no circumstances or conditions should a child, no matter if fifteen years of age, be allowed to sing or dance in the most reputable playhouse.

Can it be possible that the present mayor of the city of New York cannot be trusted to exercise his discretion wisely under this law? And can it be possible that Mr. Gerry has so little confidence in his powers of persuasion as to feel that he cannot convince the mayor in a case where the sourroundings are immoral, that the license should not be issued?

WALES F. SEVERANCE.

Let the Gulled Jade Wince.

In reply to your communication of yesterday, calling my attention to a report of Mr. Gerry's statement as it appeared in the *World* of Wednesday, I can only say that after reading Mr. Gerry's apparently authentic statement, as it appears in Thursday's *Herald*, I think that the respectable portion of the theatrical profession will have probably but little fault to find, providing Mr. Gerry can and *will* prove his charges. As for the alleged other portion—if such there be—"let the galled jade wince," etc.

I do not believe that children, as a class, should have any considerable or conspicuous place as co-workers in our art, the prime qualifications for which should be education and culture, which require all their childhood to accomplish, and without which the stage, in my opinion, would prove a sorry spectacle.

I have never known a play to be better or greater for having a child or children in it.

ISABELLE WARCOR.

PROFESSIONAL DOINGS.

A new version of Therese Raquin is to be put on the road under the management of Joseph C. Wing, E. F. Livermore and Edwin Lee.

De Wolf Hopper and his company are rehearsing Panjandrum on the road, and will open in it at the Broadway Theatre, this city, on May 2.

Claude Pelham writes that his new Yankee comedy drama, Hezekiah Stebbins, was produced for the first time at Plymouth, Mass., recently, and that it is a success.

Alf. C. Wheelan left the Dixey company last week, and has returned to New York.

In an interview in the Brooklyn *Eagle* Colonel Sinn declares disbelief in the utility of female ushers in the theatre in this country. He thinks the male American is too susceptible to the flirtatious impulse.

Company B of the Seventh Regiment, Captain Daniel Nesbitt, attended the Empire Theatre last Wednesday night and enjoyed a banquet after the play. Colonel Appleton, Lieutenant-Colonel Smith, and Major Kipp participated in the festivity, and Frank Mordaunt, William Harris, Nelson Wheatcroft, William H. Thompson, and Thomas Oberle, of The Girl I Left Behind Me company, were guests.

The infant daughter of William Cameron died last Wednesday morning, and owing to inability to secure a substitute for him in A Society Fad, Mr. Cameron was compelled to go on and act his comic role that night.

Daniel Frohman's company in The Grey Mare closed at Syracuse a week ago last Saturday.

It is said that George C. Miln, the cleric actor, who has been acting in India, Australia, and Japan, will appear in London in Julius Cæsar, and that he will soon return to this country.

Fletcher Williams joined Shadows of a Great City at St Louis to play George Benson. Mr. Williams went on for the part at short notice, and with very little preparation, and made a successful appearance.

The Noss Jollities have returned from Havana, Key West, and Florida, and are now in "the cotton belt." They report an enjoyable and profitable trip thus far.

W. H. Chisholm and Dorothy L. Holliday, members of Our Irish Neighbors, were married at Ypsilanti, Mich., on Sept. 30 inst.

The Coghlan company started from New Britain, Conn., at six o'clock last Wednesday morning for Springfield, Mass., on their way to Albany, where they were to play that night. Owing to the storm, they proceeded for three miles at the rate of a mile an hour, and seeing no hope ahead, took a special train to New York. They proceeded from this city to Albany, where they arrived at eight o'clock in the evening. They were forced to go on in Diplomacy in street dress.

Manager T. Henry French has engaged J. H. Barnes to play a prominent part in The Prodigal Daughter.

Manager Charles Frohman will produce The Girl I Left Behind Me at Duff's Theatre, in London. Joseph Humphreys will soon sail for the other side to look after the staging of the piece.

Charles Sturgis, who plays the part of the lame barber in The Mulligan Guard's Ball, was ill last Thursday night, and his place was taken by Richard Quilter.

James Albert, manager of Bartholomew's Equine Paradox, writing from Bridgeport, Conn., reports good business. "Our animal actors," he says, "seem to enjoy this extremely cold weather better than we do."

Felix Morris, in the Chicago *Post* of Feb. 19, tells the story of his early stage struggles. He is still winning high honors with Rosina Vokes, but he will star next season, as has been announced. He will be managed by Frank Williams, will engage a good company, and he has several new pieces. Among them are six curtain-raisers, a farcical comedy entitled Moses, adapted from the German by Minnie Maddern-Fiske; a two-act comedy by Mrs. Burton Harrison, entitled Evergreen; a two-act comedy called Champagne, by E. S. Van Zile, and others that have not been seen in New York.

The veteran agent and manager, Colonel D. A. Keyes, who has been seriously ill, is again about and seemingly in as good health as ever. His brother, Seth C. Keyes, who recently died, was also well and favorably known to the profession.

The Briscoe Sisters, Nellie, soprano, and Fanny, contralto, have been engaged by Gus Williams for April Fool. They opened a ten-weeks' season at Camden, N. J., last night. Both sisters are possessed of excellent voices and they will doubtless be successful with this attraction.

W. J. Chappelle, representing The Limited Mail, Elmer E. Vance's new play, is at his home in Binghamton, N. Y., under a physician's care. He says that Mr. Vance's proposed production, the title of which has not yet been divulged, is booked nearly solid for the season of 1893-4 at the best terms.

MARY F. SCOTT-SIDDONS

This Beautiful and Popular Lady Tells Her Experience.

TAKEN ILL AT CANTON AND ENGAGEMENTS CANCELLED.

Her Health Gave Way from the Effects of Excessive Traveling and Mental and Physical Overstrain. Restored to Perfect Health and the Talk of the Town.

Probably no lady who is or has been before the [illegible] more popular than Mrs. Mary F. Scott-Siddons. Her beauty, ability and charming manners, whether upon the stage, the platform or in social circles, have always been acknowledged, while her audiences are invariably large. It may not be known, however, that Mrs. Siddons was obliged to cancel certain engagements during the present season, owing to her health, which suddenly gave way while at Canton O.; but it will be a source of pleasure for her many friends to know that Mrs. Siddons is now in good

MRS. MARY F. SCOTT-SIDDONS.

health. It will also be interesting to know how she so quickly regained both her health and spirits. In conversation with the writer recently, she said.

"My health gave way from the effects of excessive traveling and mental and physical overstrain. I do not look so now? No, I am not, and do you know the reason? I attribute it entirely to the effects of Ale and Beef peptonized. Really I do not know what I should do without this great tonic. It has been to me invaluable, not only inducing a hearty and *profitable* appetite, but it has caused refreshing sleep and had a magical effect on my spirits restoring them in a few days from a most trying despondency to a calm and cheerful equilibrium. I do not hesitate to talk thus upon the subject, for I feel every word that I say, and I wish that the overworked hundreds in my own profession and in all professions might know the value of Ale and Beef peptonized as I know it. I could wish them no greater boon than an acquaintance with this most valuable and delightful tonic."

These words of Mrs. Siddons, while strong, are not exceptional. Hundreds of weak and worn-out women, thousands of professional and business men have depended upon Ale and Beef peptonized for regaining their health, strength and vitality. It is both a food and a tonic. It was the only nutriment that Professor Jecques could retain upon his stomach after his fifty days' fast, and it is indorsed by and used by prominent public men in Washington and throughout the land, and by such ladies as Mrs. Henry Ward Beecher, Mrs. Stowe and thousands of others.

TO RENT.
HARRIGAN'S THEATRE,
For the Summer Season to strictly first-class attractions only.

from May 15 to Aug. 19, 1893. No spectacular companies or female minstrels need apply. Address by letter or wire,

H. W. HARRIGAN, Manager,
Harrigan's Theatre, New York.

P. S.—All communications in reference to negotiating for the rental of Harrigan's Theatre not receiving a reply within three days will please consider silence a polite negative.

NOTICE.

Babes in the Woods Co. close season March 11. Can be engaged. Address for next two weeks,

Academy of Music, Philadelphia.

ARTHUR DUNN.

CAPITALIST

NOTICE. A rare opportunity. A party, Lady or Gentleman, with money, can secure an interest with me in a new Melodrama, containing Marvelous Scenic and Natural Effects, which have never been introduced upon any stage, and solely mine by patent and copyright; or will engage party under contract with good salary for two seasons and refund money invested with interest, in eight weeks. For particulars address

[illegible]
Care T. W. Ball 460 W. Central Park, N. Y.

Columbian Musical Agency

[illegible]

CHICAGO, ILL.

RAMSAY MORRIS' COMEDY COMPANY

in "[illegible]"

Address all communications
RAMSAY MORRIS, 21 W. 24th Street, N. Y.

MICHAEL STROGOFF
To let on royalty. Address FLORINE ARNOLD-ANDREWS, 220 West 42th Street, City.

Gallagher and West

In the Laughing Absurdity in Three Acts,

The Colonel and I

Written by Frank Dumont.

For Time and Terms—Best Houses, Week Stands Only—Address CHARLES HINE, Manager, Naugatuck, Conn.

NEW YORK THEATRES.

EMPIRE THEATRE
Broadway and 40th Street.
ABSOLUTELY FIRE PROOF.
Most successful play ever produced in New York.
CHARLES FROHMAN'S COMPANY.
THE GIRL I LEFT BEHIND ME
Written by Belasco and Fyles.
"Best American play."—*Herald.*
Evenings at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE
Broadway and 13th Street
WILLIAM H.
CRANE
And his admirable Company, in the Comic Play,
ON PROBATION.
By Brander Matthews and George H. Jessop.
Evenings at 8:15. Saturday Matinee at 2.
Seats on sale two weeks in advance.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - - - Manager
FIRST PRODUCTION OF
H. Carre and Andre Messager's Opera Comique,
THE BASOCHE
Presented by the Duff Opera Co.
Admission, 50c.; Orchestra, $1.50; Balcony, $1.

PALMER'S THEATRE
Broadway and 30th Street.
A. M. PALMER, - - Sole Manager
Evenings at 8:20. Saturday Matinee at 2.
Mr. Palmer's Company in
LADY WINDERMERE'S FAN
By Oscar Wilde, Esq
Seats may be secured two weeks in advance.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
LAST WEEK.
Milton and Dollie Nobles'
FOR REVENUE ONLY
Evenings at 8:15.
Matinees Wednesday and Saturday.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
Handsomest and safest theatre in the world.
Second Crowded Month.
Ponderous, Impressive, Massive.
NINETY DAYS
By WILLIAM GILLETTE, author of Held by the Enemy.

HOYT'S
ALEX. COCKSTOCK, - Sole Lessee and Manager
THIRD WEEK.
John P. Smith's Magnificent Production,
UNCLE TOM'S CABIN
AND THE BLACK JENNIE LIND.
At every performance will be presented costly and rich SCENIC EFFECTS.
Matinees, Wednesday and Saturday.
Prices, 15c., 25c., 35c., 50c., 75c., $1.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
REGULAR SEASON CLOSES IN
FIVE WEEKS.
AMERICANS ABROAD
Evenings at 8:15. Matinees Thursday and Saturday.
Secure seats four weeks ahead.

FIFTH AVENUE THEATRE
ELEONORA DUSE
Under the management of
Messrs. Carl and Theodor Rosenfeld.

PROCTOR'S THEATRE
H. W. HASLEY, - - - Manager
Fourth Month of Continued Success of the
HULLIGAN GUARD'S BALL
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinee—Saturday.

NEW YORK THEATRES.

GRAND OPERA HOUSE
Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
ROBERT GAYLOR in SPORT McALLISTER
Next Week—ACROSS THE POTOMAC.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
VIOLETTE, Chanteuse Excentrique. STEBB & TREPP, Comedians.
JAMES THORNTON.
VAUDEVILLE. OPERETTA. NOVELTIES.

PROCTOR'S
Broadway and 23th Street.
E. J. HENLEY
in
YESTERDAY AT OUR CLUB
Evenings at 8:15. Wed. and Sat'y matinee at 2

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Splendid Success of the French Comique, MLLE. PAQUERETTE, J.W. Kelly, Vesta Victoria, Lest r and Allen, Big Four, Leon's Donkeys, Barber Bicyclist, O'Brien Brothers, Jessie May Hall, Carrie Monroe.

H. R. JACOBS' THEATRE
Corner 21st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
The Carrolls in The Dago
Next Week—THE STOWAWAY.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings, 8 to 12. Matinees Tuesdays, Thursdays, Saturdays, 2 to 6.
GILSON, FOUGERE, ETC.

BROOKLYN THEATRES.

GRAND OPERA HOUSE
THIS WEEK **MAVOURNEEN**
Week of
MARCH 27
IS OPEN
GRAND OPERA HOUSE,
BROOKLYN.

COLUMBIA THEATRE
Washington and Tillary Streets
EDWIN KNOWLES & CO., - - Proprietors
JOHN DREW
In Bisson and Carre's Successful Comedy,
THE MASKED BALL
Adapted by Clyde Fitch.
Next Week—JANE, with Johnstone Bennett.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Matinees Wednesday and Saturday.
THOS. Q. SEABROOKE
and his company in the comic opera,
THE ISLE OF CHAMPAGNE
Next Week—GLORIANA.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, } .....Managers
MR. WALTER L. SINN, }
The Leading and the Elite Theatre of Brooklyn.
This week.
ONLY MATINEE SATURDAY
MR. RICHARD MANSFIELD
and stock company in Joseph Hatton's dramatization of Nathaniel Hawthorne's great novel,
THE SCARLET LETTER
Next Week—Second and last week of Mr. Mansfield.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
JEFFREYS LEWIS
in
La Belle Russe, Clothilde, and Forget-Me-Not

Season - - - - - - 1892-93
The best comedy of all,
NIOBE
By Barry and Edward Poulton.
CHARLES ABBOTT, Manager.
Room 2, Gilsey Bldg. 1193 Broadway, New York.

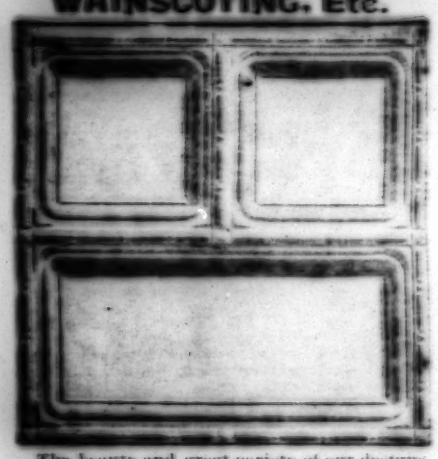
Get Your Music Arranged
Be the "cold reliable." W. C. Parker, 53 W. 24th st., New York city. Office hours, 10 to 12 A. M., 2-4 P. M. Orders by mail receive prompt attention.

GOOD OPEN TIME.
March, April and May, Academy of Music, Roanoke, Va. ARCHIE SANDS, Manager.

The WONDERFUL hold that
HANLONS'
FANTASMA
retains on Public Favor is evidenced by the ALMOST MONOTONOUS frequency with which the
S. R. O.
sign is displayed.

Notwithstanding the above remarkable success THE HANLON BROTHERS are at present making elaborate changes to be introduced in a WORLD'S FAIR production of FANTASMA, which they feel confident will commend itself to all the FRIENDS of this spectacle

KINNEAR'S PATENT STEEL CEILING WAINSCOTING, Etc.



The beauty and great variety of our designs, the superiority of our method and invention, are points worthy of note. Any person interested may receive, on request, descriptive Catalogue of ceiling, etc., of our manufacture.
THE KINNEAR & GAGER CO.
COLUMBUS, OHIO.

TOILET ARTICLES.

C. D. HESS
GREASE PAINT
and
Stage Make-up
For sale at
PHILADELPHIA, PA.
Alonzo Robbins, 12th and Vine Sts.; K. Wentworth, 12th and Girard Ave; J. F. Barry, Park Theatre; H. R. Griffin & Co., N. E. cor. 10th and Arch Sts.; C. B. Lowe & Co., 9th and Vine Sts.; A. Roudot, cor 9th and Vine Sts.; Geo. P. Connor, 830 Chestnut St.; J. F. Hayes, S. W. cor. Broad and Walnut Sts; Jas. T. Shinn, Broad and Spruce Sts.; Fetters & Hertel, N. E. cor. 8th St. and Girard Ave; Simpson and Kilgus, S. E. cor. Broad and Parrish St.
Send your address for printed list of all who sell our Stave goods throughout the United States.
Youthful Tint Manufacturing Company,
ROCHESTER, N. Y.

MME. BAILEY'S SURE HAIR GROWER
is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO. COOPERSTOWN, N. Y.

WIGS.

CHAS. L. LIETZ,
Successor to Helmer & Leitz.
THEATRICAL WIG MAKER
Grease Paints, Powders, Etc. A large stock always on hand.
129 FOURTH AVENUE,
Bet. 12th and 13th Streets, New York.

DOBLIN
TAILOR
854 Broadway.
WINTER STYLES NOW READY.
Rules for self-measurement sent on application

MANAGERS' DIRECTORY.

THEATRES.

BASTROP, TEXAS.
THE BASTROP OPERA HOUSE
Seating capacity, 700. Ground floor. Population 6,500. Complete scenery. Open dates.
P. O. BLAZER, Manager.

CANAL DOVER, O.
BIG 4 OPERA HOUSE
Completed Jan. 1, 1892. Ground floor seating 1,100. Population 5,000, with 6,000 to draw from. Electric cars pass the house.
NONE BUT FIRST-CLASS COMPANIES NEED APPLY.
No cheap or repertoire companies booked.
NOW BOOKING FOR 1893-94.
BEAVER AND COX, Managers.

DOWAGIAC, MICH.
BECKWITH MEMORIAL AUDITORIUM
Handsomest and most complete theatre in the State. Seating capacity, 700. Electric lights, steam heat, commodious dressing rooms, stage 20x50x50, elegant scenery and decorations; everything new. Population of city, 4,000; tributary population, 20,000. Will be opened Nov 25. A few first-class attractions wanted for next season.
A. B. GARDNER, Manager.

GRAND RAPIDS, MICH.
POWERS GRAND OPERA HOUSE
New and complete. Only first-class theatre in the city. Good available open time for first-class attractions.
WM. H. POWERS, Manager.

HORNELLSVILLE, N. Y.
SHATTUCK OPERA HOUSE
S. OSSOSKI..... Sole Lessee and Manager
NOTICE MANAGERS.
I take pleasure in announcing that I have made a lease for the above house, and will refit the same at an expense of five thousand dollars. New scenery, heating apparatus, opera chairs, etc.; in short, I will look to every detail for the comfort of the actors and actresses, and the public.
Managers with good attractions only need apply. Grand opening night, Aug. 22.
S. OSSOSKI, Manager.

MACON, MO.
JOBSON OPERA HOUSE
Time all open after Feb 5. Wanted—Good Attractions. Also booking for 1893-94.
THOMAS JOBSON, Prop. and Mgr.

OSHKOSH, WIS.
GRAND OPERA HOUSE
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

HOTELS, ETC.

ALLENTOWN, PA.
HOTEL ALLEN.
Rates $2.50 per day. Elevator and all first-class facilities.
JOHN H. HARRIS,
Proprietor.

SYRACUSE, N. Y.
THE VANDERBILT
Conveniently located to all places of amusement. To Members of the Profession: American plan, $2.50 per day and upward. European plan, rooms $1.00 per day and upward. An elegant cafe has just been added to this hotel.
J. H. PITZ, Proprietor.
Formerly of Cleveland, O., and New York.

TRANSPORTATION.

Atlantic Transport Line
NEW YORK—LONDON.
MASSACHUSETTS.....Saturday, March 4
MOHAWK.....Saturday, March 11
MONTEZUMA.....Saturday, March 18
MISSISSIPPI.....Saturday, March 25
These fine steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first class passengers. SALOON AND STATEROOMS AMIDSHIPS.
For freight, passage, and other information apply to the NEW YORK SHIPPING CO.,
General Agents
Produce Exchange Building, 4 Broadway, New York.

W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.
UNION
Transfer and Storage Co.
TELEPHONE CALL, 18th Street, 199.
121 to 125 E. 22d Street.
Baggage Express, Storage, Packing, Furniture Moving. Please get our Estimate.
BRANCH OFFICE:
467 Fourth Ave., New York,
Near Thirty-second Street.
Moving of Theatrical Companies a Specialty

IN OTHER CITIES.

Correspondents of this paper are requested neither to ask nor to accept press courtesies from Boyt and Thomas, the firm of variety farce managers, or from any person or persons representing them in any capacity whatsoever.

BALTIMORE.

John Drew and his excellent co. of players opened an engagement in The Masked Ball at Ford's Grand Opera House Feb. 21 to an audience measured only by the capacity of the house. This attraction has been looked forward to with great interest by theatregoers here, and it is safe to say it has not proved in the least disappointing. The play gives Mr. Drew an excellent opportunity, which he is quite ready to grasp, and the audience are kept in continued laughter, save for a moment now and then when a tear is apt to mark the pathos of the scenes between Mr. Drew and Maude Adams. As Susanne Miss Adams was natural and ingenuous. Vacillating between ardent affection and inherent coquetry, she was nevertheless the true and devoted wife, and as such received the sympathy and admiration of her audience. The other members of the co. were thoroughly capable. The cast included Harry Glawood, Harold Russell, C. Leslie Allen, Frank E. Lamb, Virginia Buchanan, Annie Adams, and Lillian Florence.

Nellie McHenry in A Night at the Circus at Harris' Academy of Music, to much larger business than the production deserves. The play is an absurdity, and the fairly clever people struggle with it to little purpose. Miss McHenry is bright and vivacious to a degree, and does all in her power to entertain.

At the Lyceum Theatre Sol Smith Russell opened in Peaceful Valley. The fresh, brisk, exhilarating mountain air that pervades the Peaceful Valley made it a most delightful spot in which to sojourn, and Mr. Russell illustrated what character of man such surroundings might produce. The bright wholesome comedy was highly enjoyed by a large audience. Mr. Russell's methods, though quiet, are subtle and a ways appreciated in Baltimore, and in Howsea Howe he employs them to excellent advantage. Minnie Radcliffe, as Virgie Rand, the generous, warm-hearted girl, so full of life and sympathy, was all that tended to make the character charming. The remainder of the cast was in keeping with the star, and included Charles Canfield, Earle Stirling, Frank E. Aiken, Frank Battin, R. F. Rutledge, George S. Stevens, Adele Palma, Marion Lester, Marion Abbott, Mrs. George Stevens, Little Hazel Chappie, and Kate Reynolds.

The Irish Statesman, with Carroll Johnson as the star, opened at the Holliday Street Theatre to a good house. The play is a decided departure from the stereotyped Irish comedy, and is all the better for it. The supporting co. is a good one.

At the Howard Auditorium May Howard's Big Burlesque co., with thirty five performers, appeared in The One-Horse Circus and a variety programme.

The Irwin Brothers' Comedy co. was the attraction at Kernan's Monumental Theatre. The performers were Bryan Moulton and Nellie Foster, Wollie Thomson, the two Mack, Stinson and Merton, Hamilton and Glynn, Frank Appel, Eddie Giguerre, Smith and Campbell, Demonio and Pantzer, and Dick Leggett.

George Macomber, of the Robert Downing co., playing in Washington this week, paid a visit to his home and friends in Baltimore on Sunday last. Mr. Macomber has made good strides in his profession, and if good wishes will help him he will surely succeed.

Carroll Johnson, who is starring in The Irish Statesman, now playing at the Holliday Street Theatre, met with a serious accident on Tuesday evening. In the first act Grace P. Atwell, the heroine, endeavoring to escape from the clutches of the villain rushes upon a bridge. Her pursuer is followed by the star who throws him into the water below. On Tuesday evening when Mr. Johnson went upon the elevated structure it gave way, and in falling he struck his abdomen against a projecting timber. The curtain was immediately rung down, but after a short delay he was able to go through the remainder of the performance, omitting the song-and-dance, notwithstanding he was extremely ill.

Front Street Theatre, one of the oldest playhouses in America, is to be sold, and no doubt will be devoted to manufacturing purposes. The Maryland Theatre co., the owners, have been unable to secure a satisfactory lessee, and thus the old house, that has in times gone by rung with the plaudits of the elder Booth, Charlotte Cushman, and many other celebrities is to be sacrificed to the insatiable march of American progress. Richard P. Britton, of Harris, Britton and Dean, left the city yesterday for Louisville. Mr. Britton is making a tour of the circuit controlled by their firm.

Minnie Seligman Cutting was quite ill while in Baltimore last week, and on Saturday night the management were compelled to ask the indulgence of the audience for some half hour or more before the curtain rose on My Official Wife.

The large audience which filled the Howard Auditorium at the matinee on Monday last were treated to a rather novel exhibition. The train bearing the baggage of the May Howard Burlesque co. was delayed, and when the matinee hour arrived the costumes had not; as a consequence the management waited awhile in the vain hope that they might put in an appearance, and then suggested that the performance be given in street dress, which was done. The audience entered into the spirit of the thing, and the various acts went with even more dash and vim than characterized their night performance.

Edward S. Marble, who for some time has been conducting a school for acting here and at the same time serving as stage director for the Fover Club, an amateur dramatic organization, has accepted a position as stage manager of The Black Crook at the Boston Theatre. He will also play the part of Puffingruntz. Mr. Marble, during his stay here, has proved himself to be a competent director and a gentleman, and he leaves the city accompanied by the regrets and best wishes of a host of friends, whom his genial nature and unvarying politeness have won for him.

Mrs. S. Miller Kent, who has been spending the week here with her husband, who was playing in Aristocracy, has returned to New York.

WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

Hanlon's Superba filled a very satisfactory engagement at Macauley's Feb 20-22. Ada Melrose, a Louisville girl, made a hit in the soubrette part, Mora.

Richard Mansfield, 23-25 presented Beau Brummel, A Parisian Romance, Prince Karl, and The Scarlet Letter filling Macauley's in every part at every performance.

The German Comedy co. gave its sixth subscription performance at the Masonic 22. It was largely attended by German citizens.

Robert Mantell opened 23 in The Face in the Moonlight. This actor is a great favorite here and his new play met with popular favor. Large audiences ruled during the three nights the engagement continued.

Aristocracy is announced as the next attraction at the Auditorium commencing April 3.

Count Casper, Charles T. Ellis's latest play, was favorably received at Harris' week commencing 20. Mr. Ellis plays a picturesque German part gracefully, introducing a number of taking songs.

The Bijou's offering was Little Goldie in The Rocky Mountain Waif for the same period. The play is a good one of the kind the name indicates, and the youthful star and the co. supporting her present it well.

Sam T. Jack's Creoles upon a return visit are repeating the success of the former engagement at the New Buck. They give a first-class variety entertainment.

Joseph Ostrella, the harpist and tuneful baritone, is in much demand in society. He will probably remain here the remainder of the season.

The news of the success of Messrs. Allison and Walters' opera, The Ogallallas, in Chicago was received with pleasure by numerous friends of the author and composer here.

Messrs. Quilp and Camp have organized a concert co., headed by Currie Duke, which will be called the Auditorium Concert co. It starts out for a short season opening at Lexington 22. Besides Miss Duke the co. is composed of Harry De Lorme, Henry Burck, the Louisville Quintette Club and others.

Manager Macauley has adjusted the complications that threatened in connection with E. S. Willard's engagement, and announces a three nights' engagement, beginning 6.

Charles T. Ellis carries some very fine printed matter for Count Casper.

The Bourbier Brothers obtained a judgment against Colonel Henry Mapleson 20 for breach of contract. The Mapleson Opera co., with Laura Schirmer Mapleson, were to have sung at the Masonic 11, and failed to materialize, hence the suit.

Presley Hamilton, business manager at Macauley's, was pictorially represented in the *Times* 20. He got a good "send off," also, deserving all the complimentary things that were said about him.

Caldfield's Orpheum co. went to pieces at the close of its engagement at the New Buck 18. Members of the co. charge the proprietor with rascality, but exonerate Harry Dashwood, who was pecuniarily interested in the venture. The latter lost his all, and the co. lose about two weeks' salary. Caldfield has disappeared. CHARLES D. CLARKE.

PROVIDENCE.

The engagement of Rose and Charles Coghlan in Diplomacy at the Providence Opera House Feb. 16-18 was one of unusual brilliancy, and large audiences were in attendance all the week. On the part of Mion was taken by Alice Favor in place of Gertrude Coghlan who was indisposed.

A large audience, including several box parties, was present at the opening of Minna Gale Haynes' engagement 20 at the Providence, when As You Like It was presented. The other plays selected for this engagement are The Hunchback, Lady of Lyons, Ingomar, and Romeo and Juliet. Advance sale large for the week.

The Dazzler did a phenomenal business at Keith's 12-18. James T. Powers opened for a week 20 in A Bad Bargain, and is drawing large houses. He is one of the most amusing comedians ever seen here. Hoss and Hoss 27-4.

At Lothrop's Museum week of 20 the stock co. supported by Charles Burnham and Kate Glassford presented the play, made famous by the late John T. Raymond, entitled Colonel Sellers, dramatized from Mark Twain's "A Gilded Age." Specialties were introduced by Charles Diamond, harpist; Mueller, the man of many faces; Love and Lee, in comedy sketch; Fay and Dick Walsh in songs and dances, and W. H. Burke, instrumentalist. Large audiences were in attendance. Ida Pomeroy and stock co. in Little Hurricane 27-4.

The South Before the War opened 20 at the Westminster, and is drawing good houses. French Folly co. 27-4.

Digby Bell in Jupiter, and Thomas W. Keene will occupy the Providence Opera House for three nights each week of 27.

The Altair Dramatic Club, under the management of J. C. Davis, furnished an excellent entertainment at Greenwich Street Hall 16. The play, Meg's Diversion, was given by eight members of the club in a manner that would reflect credit on a much older organization. The cast was: Jeremy Craw, A. J. Stamp; Ashley Merton, William Sykes; Jasper Pidgeon, J. C. Davis; Roland Pidgeon, W. D. Wilcox; Evtem, I. A. Shippee; Cornelia, Lillian Oakes; Margaret H. Burnham; Mrs. Netwell, Lottie Matthews.

The Beethoven Club, of Boston, appeared in Infantry Hall 17 as a Star Course attraction. Gertrude Ravenberg, of Washington, D. C., pianist, and Gertrude Sherman, of this city, soprano, assisted. The entertainment proved to be one of the best yet offered by the management. The N. G. Apollo Club was to appear, but owing to illness of the leader was obliged to cancel its engagement.

Joseph Levy, formerly manager of the Booth-Barrett organization, was in town last week.

Ida M. Rogers closed here with The Dazzler 18.

Manager George E. Lothrop added to his forces 20 Jeanette Howell, leading lady, and May Powell, soubrette.

Minnie De Haven, of Lothrop's stock co., who has been ill at her hotel in Worcester for the past two weeks, is improving slowly.

Bessie Dexter tendered a reception and tea to Mrs. Minna Gale Haynes at the residence of ex-Governor Ladd on Tuesday afternoon 21, which was highly enjoyable.

Harry Harwood, of the John Drew co., was a member of the Providence Opera House stock co. nearly twenty-five years ago when Joseph F. Whiting, Ada Mark, E. L. Tieim, and Frederic Bryton were members of that organization.

The Higgins Brothers, comedians, are at their home in this city where their father is very ill.

Manager Lothrop, in appreciation of the hard and effective work of his genial press agent, J. Frank Moore, presented him last week with a solitaire diamond ring.

Representatives Sam C. Mott of Hoss and Hoss, and Phil J. Stressinger of the French Folly Burlesque co. arrived here 21.

R. C. Taylor and George E. Lothrop visited Fall River Saturday, 19, and purchased a tract of land in the centre of the city on which to erect a theatre.

Mrs. Charles Coghlan and daughter, Gertrude, occupied a box at the Providence Opera House 21.

In honor of Washington's Birthday an extra performance was given at Lothrop's Museum at 10 A. M. Notwithstanding the stormy weather a large audience was present and heartily enjoyed Colonel Sellers and the specialties.

The Providence *Journal* of Feb. 23 says: F. P. Garretson, of Newport, is engaged in an effort to raise sufficient money to form a stock company for the erection of a modern theatre in Newport. It is estimated that $65,000 will be needed, and yesterday $10,000 had been secured, mostly from the Winter weekly population. Mr. Bull, who owns the present theatre, professes to be willing to sell out his place and retire from the business if he receives a fair offer, thus giving the projectors of the new scheme an opportunity to secure the present site and avoid competition, which would be disastrous in a place of the size of Newport.

Mrs. Minna Gale-Haynes gave a reception to a large circle of her friends at the Narragansett Hotel Thursday afternoon, 23.

J. D. Lellingwell, business manager of the Digby Bell Comic Opera co., arrived 21.

HOWARD C. RIPLEY.

BUFFALO.

Pauline Hall at the Academy opened in Erminie Feb. 20. Puritania is a weak structure and will not stand another season without considerable bolstering. Frank David, the comedian, is quite popular here, but the parts in either opera were unsuited to him. Mr. David, who was a stockholder in the Murray-David Opera co. which played here during the Summer months of last season, is reorganizing his company and signed for another season of comic opera commencing at the Star in June. John Stetson's co. in the Crust of Society was the cause of considerable unfavorable comment. The co. was cast for Buffalo with an entirely different array than appeared. Mr. Stetson cannot afford pretences of this sort, although the road co. is not by any means incapable. Many people go to the theatre to see individual actors independent of the play; merely because a stock co. is supposed to be an equal and even institution, and the names are advertised in moderate display without discrimination. The removal of the best people in the cast cannot be disguised by mediocrity in peacocks' feathers. Neil Burgess has been coining money for three years in the County Fair, and his No. 2 company has always played Buffalo, until Mr. Burgess had the kindness to visit us in person this week. The scene on the racetrack is bewildering to the uninitiated, and "Cold Molasses" continues to beat the record.

Robert Gaylor in Sport McAllister is following in the footsteps of Pat Rooney. He is quite clever in some of his specialties, but the play lacks finish and is out of its element at the Star. Annie Ward Tiffany as Lady Blarney is remarkably clever. The Stepdaughter is stronger than the new play, and Miss Tiffany had better opportunities than in the present drama.

At the Lyceum Theatre, Manager Eldred had the Power of Gold, and the Court Street, The Boy Tramp, two melodramas well known and reviewed continually.

Francis Wilson at Music Hall three nights played to tremendous business at advanced prices in The Lion Tamer. Mr. Wilson has many friends in Buffalo and was entertained handsomely.

Vesta Victoria sings "Daddy Won't Buy Me a Bow-Wow," and the audience sing with her at Shea's. The audience then encore themselves and repeat the chorus half a dozen times at each performance. BRET HARTE.

DETROIT.

Mlle. Rhea is an established favorite in Detroit, both artistically and socially, and she played to large houses the entire week of Feb. 13-18. Camille and Josephine were the two pieces presented. Effie Ellsler was greeted by a large and enthusiastic audience 20 in her new play, A Woman's Power. Miss Ellsler as Lady Alicia was spirited in her acting, but the part is hardly worthy of her ability. Frank Weston did some very clever work as the mountebank, and divided honors with Miss Ellsler. The rest of the co. were all good, and the audience well pleased. Hazel Kirke was presented to another large-sized audience 21, with Miss Ellsler, C. W. Couldock, and Mr. Weston in their old parts. Miss Ellsler's latest play, Doris, will be put on for the first time 22.

Gus Hill's New York Vaudeville Stars played to S. R. O. at Whitney's Opera House. The co. is composed of some very clever people, and give a good, clean variety show. The Lyceum Theatre is dark 20-22.

Rosina Vokes is underlined for week of 27-4 at the Detroit Opera House.

Charles Dickson is booked at the Lyceum 23-25 in Incog.

Paderewski will give a concert at the Auditorium Monday evening, 27.

While the local papers are on the subject of reforms in theatres, etc., they might well take up one, which, to my mind, is more inexcusable and aggravating a nuisance than the much abused high hat. This is the bad habit many people have, at least in Detroit, of arriving at the theatre from ten to thirty minutes late. The manager who will make a rule, and adhere to it, that no person shall be shown a seat while the curtain is up, will receive a silent vote of thanks from at least nine-tenths of his patrons. If there is anything that will make one ill-tempered and annoyed, it is to be disturbed from two to three and four times by having people either climbing over you or forcing you to get up and step into the aisles to allow them to pass, just as you are about getting interested in the play. Not long since when the curtain was rung up at one of the local theatres, not over one third of the lower portion of the house was filled, and before the end of the first act nearly every seat was taken. Although I am not deaf, with the throwing down of seats, low talking, etc., it was an utter impossibility to hear a single word spoken on the stage until half an hour after the commencement of the play. It is without doubt these same late comers who are in such a hurry to leave the house before the close of the play, to the annoyance of those who do not care to go before the curtain is rung down. They should remember that even if they do not care to see or hear anything on the stage, that the majority of those present do. F. K. STEARNS.

NEW ORLEANS.

At the Grand Opera House Charles Frohman's co. in Men and Women was well received and the attendance was very large week of Feb. 20-25. Primrose and West's Minstrels 26-4.

Lillian Lewis, always a popular actress in this city, was at the Academy of Music 20-25, with everything in her favor. She has new plays and a better co. than ever before. Lady Lil and Therese are the drawing cards. The Prodigal Son and Carmencita 26-4.

The Bottom of the Sea, a marine spectacle with some scenery and some actors, did well at the St. Charles Theatre at popular prices. Dr. Bill 26-4.

The opera season at the French Opera House has ended, and in a few days the entire troupe of artists will return to Europe. The enterprise this year has not been a great success, either from an artistic or pecuniary point of view. There have been many excellent performances, it is true, but these were not the rule. The opera was consequently not too well patronized, and Manager Mauge states that he loses at least $5,000 in the enterprise. A great deal of work was done, however, as forty-four different works and 118 performances were given since the season opened on Oct. 11 last.

There are bright prospects for good opera next season. The Opera Guarantee Association has taken the matter in hand already and will have the immediate management of the institution. President Horace Fletcher, Vice-President George Denegre and Secretary-Treasurer Harry Howard of the Association will go to Europe and superintend the engagement of the artists. It is probable that Manager Mauge will be employed by the association to direct the technical affairs of the opera.

Manager Greenwall's co., with R. E. Graham in Larry the Lord, having rested here Mardi Gras week, left for a twelve weeks' tour on the Pacific coast, playing Omaha, Denver, Salt Lake, Ogden, San Francisco, Portland, Tacoma and Seattle, winding up with a four weeks' engagement at Chicago during the opening weeks of the World's Fair in May. LAMAR C. QUINTERO.

MINNEAPOLIS.

At the Grand Opera House Herrmann, the master magician, gave exhibitions of his marvelous skill to very large audiences Feb. 16-18. His Chinese mystery, Ya-Ko-Yo, created a sensation. The attraction at this house week of 20 was Primrose and West's 8 Bells, which played to large business at each performance. The Byrne Brothers made a decided hit in their specialties. John F. Byrne was exceedingly funny as Daniel McGizzle. Novel stage effects.

At the Bijou Opera House James J. Corbett opened a week's engagement 19 in Gentleman Jack to two packed houses, and hundreds were turned away. Mr. Corbett was received with enthusiasm. He gave an intelligent personation of the title role. His support was good. The specialties of Dagmar and Decelle, the Swedish warblers, were a strong feature.

The Edward F. Maro comb. gave a performance at the Lyceum 25 to a large audience, under the auspices of Companies I and B, First Regiment N. G. S. M.

The brilliant orator, John J. Ingalls, delivered his lecture "Politics and Politicians" at the Lyceum 21 to a crowded house.

Manager Jacob Litt was in the city week of 20 arranging for the Summer stock season.

Manager T. R. Perry, of the 8 Bells co., who, by the way, is one of the most genial men in the business, tells me his attraction has had a very prosperous season thus far.

Louis Wesley, leading comedian of A Railroad Ticket co., was quite ill during the engagement at the Bijou week of 13. F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House, Lewis Morrison was greeted by a large and representative audience, presenting his incomparable version of Faust Feb. 20-22. The play and cast are nearly unchanged, and that it is always a favorite with our theatregoers is clearly evinced by the liberal patronage and enthusiastic reception it always meets with here. Superba 23-25; The Ensign 27, 28.

At English's Opera House, John L. Sullivan opened to a packed house 21 in his play, The Man from Boston. A Railroad Ticket 27-4.

At the Park Theatre, N. S. Wood opened to packed houses afternoon and evening 20, presenting Out in the Streets. Mr. Wood portrayed the character of Harry Farley in excellent style, and was ably supported by a fairly good co. Ida Van Cortland 27-4.

At the Empire Theatre, Weber and Fields' co. opened to good business 20, and gave a fair average vaudeville performance. City Club 27-4.

The Cleveland Club will have a benefit on Sunday, 26, in which noted Democrats of this city will participate. Manager Pennessy, of the Empire Theatre, where the entertainment will take place, will officiate as interlocutor. G. A. RICKER.

MILWAUKEE.

At the Davidson Feb. 20-25 The Crust of Society attracted large audiences. Few cos. can compare with this one in point of excellence. John E. Kellerd as Oliver St. Aubyn and Carrie Turner as Mrs. Eastlake Chapel are especially good in their parts and their acting is a treat to witness. Edgar L. Davenport was also very satisfactory as Captain Northcote. The stage setting was particularly rich, and added much to the successful production of the piece.

At the Academy the Oriental Opera co. 20-21 played to poor houses. Their performances, however, did not merit more liberal patronage.

At the Bijou The Silver King 19-25, to fair business. The piece is fairly well presented by Carl A. Haswin and co.

The People's has offered Grieves' Burlesque co. week of 19-25, but few have responded.

Fanny Davenport is booked for week of 6 at the Davidson.

Manager Litt is preparing to enlarge his circuit of theatres and is reported to have made an offer for the lease of Myers' Opera House in Janesville, and the Grand Opera House in West Superior.

Hanlon's Fantasma is the next attraction at the Bijou, and Manager Fletcher has been here this week attending to details.

Manager Brown has been doing some hustling this week to fill in the dates left open by the closing of The Grey Mare co. E. T. McDONALD.

WASHINGTON, D. C.

Washington playgoers during week of Feb 20-25 had nothing to complain of in the way of an alluring array of first-class attractions from which to extract entertainment.

In point of attendance Albaugh's led off with Abbott and Teal's co. in Niobe, with Isabella Coe in the title part. Miss Coe made a winsome and shapely Niobe.

At the National good-sized houses were present at every performance to see Robert Downing and Eugenie Blair in Richard the Lion-Hearted. In the second act Mr. Downing surprised his friends here by singing a duet with Mr. Macomber, and was heartily encored. He has a very agreeable baritone voice. Mrs. Downing as the Princess of Navarre was exquisitely beautiful and charming as ever. Her work was well appreciated and drew forth constant applause.

At the Academy of Music, Minnie Seligman Cutting, who is well and favorably known in Washington, was the attraction, in the leading role of My Official Wife. Mr. Cutting's work was scrutinized by the audiences of the week with a good deal of analytical observation. While traces of the amateur cling to him, it was very generally conceded that he possesses considerable talent, which experience will develop. Mrs. Cutting increases in power and finish, and a great future awaits her. The co. has some good people in it, and altogether the play is well produced.

The Lyceum was crowded at every performance last week, with the Lilly Clayes as the attraction, in the nautical burlesque, Christofo Colombo.

The Dago was at the Bijou, with A Pair of Kids booked as the next attraction.

During Inaugural week, the attraction at Albaugh's will be Sol Smith Russell and pretty Minnie Radcliffe in A Poor Relation and Peaceful Valley. Miss Radcliffe was seen in the latter play in this city last season, and was more than usually complimented upon her highly clever interpretation of a difficult part. Of course, Mr. Russell would draw a crowd himself, even if he didn't have an excellent support to enhance the attraction. No more popular comedian ever visits Washington than he, and socially, few receive as many attentions or have as many friends in the capital city.

Johnstone Bennett will be at the National in June, and the Academy of Music will be filled with Natural Gas by Donnelly and Girard and a clever co.

Metzerott Music Hall will have George Wilson and his minstrel co., and at the Lyceum The South Before the War will be presented.

W. W. Tillotson, general manager for Abbott and Teal, proprietors of Niobe, reports the season's business as extremely profitable.

EDWARD OLDHAM.

ST. PAUL.

At the Metropolitan Opera House Louise Leslie Carter and a capable co. presented Miss Helyett Feb. 16-18 to fair and subsequently light attendance. Lottie Collins was well advertised and billed in her specialty with the co., but she did not appear, and the public were disappointed. The announcement was made before the performance that she was too ill to appear. Augustus Piton's co. presented The Power of the Press 19-25, opening to full houses. 9 Bells co. 26-4.

At Litt's Grand Opera House a clever co. presented Denman Thompson and George W. Ryer's play, The Two Sisters, 19-25, opening to full houses. A Trip to Chinatown 26-4.

At the Olympic Theatre Manager F. D. Abbey has been playing to a losing business for some time. He closed the theatre on Sunday evening, 19. In all probability the theatre will be reopened before long under a new management. Letty Levyne will join the Spider and Fly co. next season. Eva and Ned Thatcher left for their home in Dennison, O., 19. Louise Atwood will sing in Minneapolis.

Manager Charles R. Baron, of The Power of the Press co., is a gentleman and a hustler.

David Belasco is stealing a short respite from work, and is spending a few days in the Northwest. He has nearly completed his new play, Heart of Maryland.

Jacob Litt has completed his plans and will have two excellent stock cos. during the Summer season, playing one co. five weeks in St. Paul and one in Minneapolis, alternating the cos. the next five weeks, commencing the season of ten weeks in the Twin Cities the latter part of May.

The Miss Helyett co. will open the new Crawford Theatre, St. Joe, Mo., March 2-4.

GEORGE H. COLGRAVE.

GALVESTON.

Cleveland's All United Minstrels were at the Tremont Feb 13, and enjoyed liberal patronage. The minstrel part of the entertainment was brief, and, barring the vocal contributions by Banks Winter and Al. Fletcher, utterly bad. The strength of the attraction is undoubtedly centered in the troupe of Arabs, whose truly wonderful exhibition measurably atones for other shortcomings and goes far toward redeeming an otherwise poor show with exceptions noted. The Charity Ball 17, 18 was largely attended and highly appreciated. A strong play, interpreted by a capable co., the favorable result was a natural sequence.

The J. H. Huntley Comedy co. came 20 for a week's stay at popular prices.

Barney Fagan was extensively billed as a feature of Cleveland's Minstrels, but failed to materialize. No explanation was offered concerning his non-appearance.

The Charity Ball co. will be with us again in a few weeks, presenting The Wife.

Charles T. Watrous, of The Charity Ball co., arrived here ill and left almost immediately for Chicago. His part (Dick Van Buren) was taken by Homer Granville, who joined the co in Houston.

C. N. RHODE.

KANSAS CITY.

A Fair Rebel opened its week Feb. 19 at the Grand and pleased two large audiences. The scenery has been improved since last year, and the piece was well put on.

Edward R. Mawson and Fanny Gillette filled the leading roles satisfactorily. Charles A. Gardner 26-4.

Charles B. Hanford in Julius Cæsar will come to the Coates 23-25, and Modjeska 27-1.

The Smugglers, a melodrama of only ordinary force, was presented at the Gillis 19-25 before fair houses. Charles C. Maubury played Jack Hardy, a revenue collector, well, and the rest of the cast was acceptable. Barlow Brothers' Minstrels 26-4.

Great musical interest is centered on the coming of the Nordica Concert co. to the Auditorium 27. W. S. McAlister is still local manager of the Auditorium, but the future bookings of the house are to be arranged by R. S. Wilson, of New York, and D. W. Matthews, of this city.

Harry E. Sanford will soon sever his connection with the management of A Fair Rebel and go to New York to become business manager of the Grand Opera House. FRANK B. WILCOX.

JERSEY CITY.

Glen-da-Lough, the new Irish drama which has proved such a success, did fair business at the Academy Feb. 20-25. The story is interesting and is graphically told. The elaborate scenery adds much to the production. J. K. Murray is a capable actor and a finished vocalist. His singing of "Kathleen Mavourneen," which is rendered doubly interesting by Professor Crouch's leading the orchestra, is especially praiseworthy. The co. is efficient

AT HOME.

Mr. E. J. HENLEY and his company of players "at home" to their friends at

HERRMANN'S THEATRE

Commencing Monday Evening, Feb. 27, presenting Mr. Stange's psycho-dramatic sensation.

YESTERDAY

And Mr. Burnand's Screaming Comedy.

OUR CLUB

throughout. Adelaide Cushman does some very clever work as the half mad Bride Nagle and divided the curtain calls with the star. Blue Jeans 26-4.

Specialties have been the rule at the Opera House since the innovation of popular prices, and The Rambler from Clare last week was no exception. It is a conventional Irish play with plenty of Irish fun and is presented by a fair co. The Police of New York 20-4. L. O. F.

DENVER.

The Bostonians, as usual, are doing an immense business at the Tabor. Their first week was devoted entirely to Robin Hood, with a Wednesday matinee to accommodate the crowds. They start on their second week, 27, with The Knickerbockers, and close their engagement 4.

J. F. Sheridan, in the revived Fun on the Bristol, was at the Broadway 20-25. It was a funny performance, and pleased the people apparently. Wilson Barrett's engagement begins at this house 27 for the week. He will produce several plays, and has excellent prospects.

This is the New People's stock co.: Ethel Tucker, leading woman; H. Percy Meldon, leading man; J. L. Bonnycastle, F. L. Power, J. F. Webster, T. J. Keogh, Effie Pearl, W. J. Sneedley, G. T. Nelch, Marie Wemsley, and Lizzie Montgomery. They presented The Fugitive week 20-25 to good business.

The suit of M. B. Leavitt for the possession of the Broadway Theatre, which he claimed under lease, and which William Bush, his partner, refused to give up, has been decided in the United States Court of Appeals. Bush claimed that Leavitt had been playing poor attractions there, and had thus violated the contract. Judge Caldwell says: "The term 'first-class attractions,' as used in this contract, was not intended to mean only plays on a high plane of dramatic literature. This is shown by a letter of Bush to Leavitt, in which he says, 'I think you have done a good thing in securing The Clemenceau Case, Margaret Mather, and John L. Sullivan.' If these plays were first-class, all of the other plays were the same."

When the new theatre was opened on Aug. 28, 1890, M. B. Leavitt secured control of it under a lease for five years. He had also the privilege of a five years' extention at an increased rental. This, therefore, is the third season of the Leavitt management.

Trouble began a little over a year ago. Mr. Bush said that Mr. Leavitt was not sustaining the proper reputation of the house and had always a poor class of attractions. He sued for cancellation of the contract, declaring it to be void by reason of the poor sort of attractions secured. This gave rise to a lengthy discussion about the sort of attractions the patrons of the Broadway were accustomed to seeing there. Leavitt argued that he had secured the best possible companies, and that none were sufficiently inferior to render the contract void.

In the United States Circuit Court Mr. Bush won his case, and the Leavitt management was ordered out before July 4, 1892. The case carried to the higher court has resulted in a victory for Mr. Leavitt.

Mr. Bush stated yesterday that since receiving notice of the decision he has made no new plans.

Miss Clary, the lady who wishes to establish a federation of Western cities for grand opera productions has been in town. She wants to include Denver in the league. Miss Clary's scheme is to have the cities furnish the chorus, and a stock co. of foremost people do the rest. Theoretically it looks all right.

Count of Society comes to the Tabor 6. We have already seen Baroness Blanc's portrayal of the heroine in the adaptation called Deception.

Bids for the new theatre have been opened. The names of the proprietors are not known to the public, but I have known for some time who they were, though I'm not at liberty to give them even now. The plans call for a seven-story stone building with a frontage on Fifteenth Street of 125 feet, and on Court Place of 80 feet. This is a block below the site of the old People's Theatre.

Many inquiries for seats for Paderewski April 17, 18 at the Broadway have been received by Manager Lousdale. The information is wanted from both in and out of town.

The Alhambra, when it reopens 4, will be called the Imperial. The stock co will include Hattie Vera, W. H. Leyden, A. Gourday, J. D. Williams, Maud Hunter, Edith Talbott, E. Obee and J. S. Kusel. The house will have opera chairs, and will be conducted on a 10 20 and 30 cent basis.

James J. Corbett will come to the Tabor shortly in Gentleman Jack.

The Lehmann people will have opposition hereafter, though on a different night. The Brinkhaus Quartette will give concerts every Thursday night.

W. P. Peabody.

OMAHA.

At Boyd's Theatre Hanlon's Fantasma had a remarkably successful engagement Feb. 16-19. Men crowded in to see the ballet, women elbowed in to gaze at the wonderful stage settings and transformation scenes, and children pushed in to laugh at the mishaps and hairbreadth escapes of Pico, the Faithful. Even the blase theatrical correspondent sees new features each year to admire in Fantasma. The Omaha Apollo Club in concert to large and appreciative houses 20.

At the Farnam Street Theatre Fun on the Bristol, with John F. Sheridan in the leading role, to splendid business 16-18. The specialties were among the best we have had this season and the S. R. O. signs were finally called for by the breathless ushers. Harry Crandall's Busy Day co. opened to a large house 19.

At the Bijou-Wonderland My Partner is being given this week under the title of The Miner's Oath.

J. R. Ringwalt

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—Opera House (George F. McDonald, manager): Dr. Bill was presented Feb. 17, matinee and evening 18, to fair business. Deshon Opera co. 20.——Theatre (George F. McDonald, manager): Patti Rosa was greeted by a large audience 13. Men and Women 14; crowded house. Primrose and West's Minstrels 22.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Dr. Bill Feb. 15, 16; fair business. Jim the Westerner 17, 18, and matinee 18; medium business.

TROY.—Folmar's Opera House (John Hamil, Jr., manager): Chicago Comedy co. Feb. 16, 17; small audiences.

MOBILE.—Theatre (J. Tannenbaum, manager): Dr. Bill drew a large house Feb. 14. Patti Rosa in Dolly Varden and Miss Dixie 15, 16 was well received by fair patronage. Charles Frohman's Men and Women 17, 18; fair business. James O'Neill 19-21 in Fontenelle. As usual here, this Monte Cristo hero drew largely.

SELMA.—Academy of Music (Charles G. Long, manager): Charles Frohman's co. in Men and Women Feb. 23 to a large audience. Patti Rosa 18; good business. The Elks of this city presented her with a handsome basket of flowers.

ARKANSAS.

PINE BLUFF.—Opera House (Henry Berwith, manager): Jane Feb. 15; small house.

NEWPORT.—Theatre (G. W. Goddard, manager): Al. G. Field's Minstrels Feb. 14; excellent performance to a packed house.

CALIFORNIA.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): Richards and Pringle's Georgia Minstrels Feb. 20, 22 (date changed since last week); Bill Nye 27; Lilliputians 28 4.——Los Angeles Theatre (H. C. Wyatt, manager): M. B. Leavitt's Spider and Fly drew large houses 12-16. The co. was booked for one night in San Diego, but were compelled to cancel on account of washouts preventing arrival. Ole Olson 17, 18; John Dillon 27 28.——Park Theatre (C. H. Sawyer and Co., managers): A good performance of The Two Orphans by the stock co. drew large houses week ending 18.

SACRAMENTO.—New Metropolitan Theatre (J. H. Todd, manager): The Old Homestead Feb. 9, 10 drew crowded houses. The S. R. O. sign was hung out early each evening, and many people were unable to gain admittance.——Clunie Opera House (J. H. Todd, manager): The success of the stock co. is phenomenal. Last week Uncle Tom's Cabin was presented, with Little Irene as Eva. This week Shadows of a Great City, with May Nannary, the latest addition to the co., in the leading part. The house is crowded nightly.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Ole Olson Feb. 15; big house; performance good. Spider and Fly 21, were detained by a washout and failed to appear 22. The advance sale for the Spider and Fly co. was unusually large.

FRESNO.—Barton Opera House (George F. Mathersole, manager): Spider and Fly Feb. 10; large audience. Mrs. General Tom Thumb 21; fair business. Marie Heath in A Turkish Bath 20.——Item: C. M. Pyke, ex-manager of the Barton, is about to be tendered a benefit by the citizens of Fresno. The opera Patience, by local talent, will be presented on that occasion. No more popular man is there in town than Mr. Pyke, and a rousing house is assured.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (P. W. Lovell, manager): The Crust of Society, profiting by the very favorable impression left by co. No. 1, was sent to us 17 by Manager Stetson, his No. 2 co. comparing very favorably, especially A. S. Lipman, who presented an attractive stage figure as Oliver St. Aubyn. Eleanor Moretti played the difficult role of Mrs. Eastlake Chapel in a charming and chic manner. The performance sensibly commenced promptly at 8, thus affording the immense audience ample opportunity to reach home at a reasonable hour, allowing for supper parties after the play, which are fast becoming more and more *en vogue* here. The Dazzler, with vivacious Anna Boyd and her unlimited pretty wardrobe, Joseph Ott, the irresistible comedian, and the Clipper Quartette as the features amused a large audience 20. Wilson's Minstrels, who of late have scratched Hartford, gave a very good minstrel performance to a fair house 21. The Devil's Auction co. were underlined 22 and matinee 23, but owing to the amateur blizzard the house remained dark on the former date. The co. had a dreary time of it making the run here from Waltham. Leaving the latter city at midnight 21 until noon the next day the time was consumed reaching Worcester, a distance of about eighty miles. At the time of this letter (9 P. M., 22) they are still en route, having last been heard from at Putnam, where they were slowly poking their way to the nutmeg capital.——Coupons: The many friends here of Jean Jacques, the handsome impresario manager of Waterbury, are congratulating him on the pretty valentine he received St. Valentine's Day. It weighed ten pounds. This is Jean's first offence, and he is blushingly accepting best wishes from everybody for the prosperity of the future theatrical king of the Brass City.—Some kind brother of Portland, Me., Lodge of Elks thoughtfully sent me a souvenir programme of their benefit at the Portland Theatre 17. It is most handsomely gotten up, and reflects great credit on Elliott C. Mitchell, by whom it was compiled. Manager Lothrop kindly donated the use of the theatre and services of all attaches.—Wilson's Minstrels struck a poor date at New Britain 20, it being the occasion of the "unveiling" of the new Opera House, which, although not quite complete, was open for public inspection that evening. Only about twenty people all told were at the performance, and Wilson invited those in the gallery to come down stairs to sit together close so that they might become acquainted. Notwithstanding the small audience, the regular bill was given. The new house was opened 21 by Rose Coghlan. The local baseball contingent appear prominent in the management, Umpire Lynch, of the National League, being associate manager, and Tommy Burns, for several seasons third baseman of the Chicago club, is head usher.—Hartford Lodge of Elks are rehearsing tri-weekly for the minstrel performance they will give at Proctor's March 28. Although a month distant, over 1,200 tickets are already sold. Ex-Manager Alexander will be respondent in the centre, and fully feels the importance of his opening the show. His dress suit, which he purchased "over at 'ome," will receive a brief respite from the moths.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Donnelly and Girard Feb. 14 in Natural Gas to a large and delighted audience. James T. Powers in A Mad Bargain kept a good-sized house in good humor 16. Thomas Q. Seabrooke in The Isle of Champagne had the worst weather of the season to contend with, but came out victorious in a monetary sense 17, 18. Prof. Bartholomew's Equines are doing a good business and pleasing the people 20-22.——Grand Opera House (G. B. Bunnell, manager): Police Patrol did a fine business despite the weather 16-18. French Folly co. opened a week's engagement 20 to a large house. There are some clever variety people in the co.——New Haven Opera House (C. H. Smith, manager): A new policy was adopted beginning 20, that of giving a continuous performance from 1:30 to 10:30 P. M. From the indications so far I think it will be a success. The co. includes the Austin Sisters, Georgie Parker, Rogers Sisters, Kamoshi, Montague and West, the Sisters O'Brien, Millett Brothers, Prof. Burke, and many others.

BRIDGEPORT.—Bunnell's Theatre (E. S. Gibbons and Co., managers): The "socio-musical" event of the season was the ante-Lenten concert of the local Sappho Club Feb. 14, under the baton of Miss Marie Bissell, of New York. The house was sold out some days before the performance. Donnelly and Girard's annual visit in Natural Gas 16 proved as entertaining as ever. Charles Frohman's Lost Paradise co. did big business 21. This play is a pronounced favorite here. The blizzard of 22 took the patriotism out of theategoers and Newton Beers' Lost in London was not deluged with dollars, but the play was well put on.——Grand Opera House: (Jennings and Belknap, managers): Big business characterized this house the past week. Our Irish Visitors 16-18 and Police Patrol 20-22 were becomingly stared and cleverly acted, and what's more, did good business. The latter packed the house, regardless of the storm. Bartholomew's horses 23-25; Dan McCarthy 27 1, and other high class attractions are booked. The new management has taken the stage [illegible]——[illegible] bons and Parsons, of this city, were among the party who witnessed The Isle of Champagne at Bunnell's Hyperion Theatre 18; they made a booking before the opera was over.—Chief of Police John Rylands and many of our local policemen accepted the invitation for The Police Patrol 20, and enjoyed it immensely.—Manager H. H. Jennings, of the Grand Opera House, is being urged to accept his former position with the Forepaugh show.

MIDDLETOWN.—The Middlesex (J. Claude Gilbert, manager): Gus Williams presented April Fool to a large and well pleased audience Feb. 17.——McDonough's Opera House (A. M. Colegrove, manager): Downing's Creole Minstrels gave two good performances 20, to fair business.——Items: Manager Colegrove has completed the repairs on his house and has decorated it anew. He is now ready to book cos. for the Spring. The enterprise of New Britain people in building an elegant theatre is commendable. It is quite time Hartford had a new one.—John O'Brien, until recently a member of the Daniel Boone co., and a member of Hartford Lodge B. P. O. E., was made quite ill last week by eating canned beef. He has entirely recovered.

BIRMINGHAM.—Sterling Opera House (G. M. Jounson, manager): Gus Williams in April Fool Feb. 18; large house.

NEW BRITAIN.—Opera House (John Hanna, manager): Wilson's Minstrels Feb. 20; small house. Reeve Burlesque co. in Faust 21; top-heavy gallery.——Russwin Lyceum (Gilbert and Lynch, managers): Big house, elegant costumes, fine music and excellent co. combined to make the opening a brilliant success Feb. 21, when the Coghlans appeared in Diplomacy.——Items: W. W. Hanna, who has been business manager for his father at the Opera House, is no longer interested.

MERIDEN.—Delevan Opera House (T. H. Delevan, manager): The Remenyi Concert co. to a large audience Feb. 15. Bartholomew's Equine Parados 16-18; small houses. Wood and Shepard in Later On gave a very enjoyable performance for the benefit of the Red Men 20. Newton Beers in Lost in London 21; small house.

NORWALK.—Opera House (R. F. Adams, manager): Streets of New York Feb. 17; fair house. O'Dowd's Neighbors 21.——Music Hall (W. H. Knapp, manager): George Wilson's Minstrels 27.

WINSTED.—Opera House (J. E. Spaulding, manager): Phil. W. Peters in The Old Soldier Feb. 17, supported by a good co., to a fair house.

NEW LONDON.—Lyceum Theatre (A. H. Chappell, manager): Thomas Q. Seabrooke co. in The Isle of Champagne at advanced prices Feb. 16 to S. R. O. Cogniac co. in Diplomacy, at advanced prices, 20 to a large and refined audience, who were well repaid for braving the weather.——Item: A. H. Chappell, the efficient manager, has been relieved from the management of the Lyceum and A. T. Hall will act as manager the remainder of the season.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): South Before the War Feb. 18; large business. Lost in London 20; poor house.

BRISTOL.—Opera House (C. F. Michael, manager): W. W. Downings Creoles Feb. 18; good house.

DELAWARE.

WILMINGTON.—Grand Opera House (W. R. Williamson, manager): The Still Alarm played a successful engagement Feb. 20, 21. Marie Hubert Fronman in The Witch 22; crowded house.——Academy of Music (W. D. Brown, manager): Ada Gray in East Lynne to medium business 20-22. Williams and Wills' Specialty comb 24, 25 to good houses.

FLORIDA.

KEY WEST.—Odd Fellows Opera House (J. Otto, manager): Professor Aldo Martini, magician, Feb. 15, 16; poor business; performance fair.——San Carlos Opera House: Professor Martini 18; light business.——Items: King's Comedy co. failed to appear as booked at Odd Fellow's Opera House 20.—Grand Mardi Gras Carnival season here 23-25.—Professor Martini will perform in Havana after the Carnival season.

GEORGIA.

ATLANTA.—The Grand (L. DeGive, manager): Primrose and West's Minstrels Feb. 15, 16; fair business; good performance. The Prodigal Father 17, 18; large business. Jim the Westerner 20; small audience; fair performance.——DeGive's Opera House (Paul L. DeGive, manager): Professor Carpenter, mesmerist, 20-25.——Edgewood Avenue Theatre (B. W. Kleinbacher, manager): Ricketts-Mathews co. 13-18 in repertoire of popular plays continue to good business.——Items: J. D. Taylor, formerly manager Walnut Street Theatre, Philadelphia; also Temple Theatre, Camden, N. J. has accepted the management of Primrose and West's Minstrels. Mr. Taylor reports good business throughout the South.—For the first time in Atlanta's history she had three theatres in full blast last night, 20, and all of them are doing good business.—Every one is congratulating Mr. DeGive on his new theatre, and its immense seating capacity is tested almost every night.

COLUMBUS.—Springer Opera House (C. P. Springer, manager): Patti Rosa Feb. 20 in her new play, Miss Dixie, to a good house.

AUGUSTA.—Grand Opera House (Sandford H. Cohen, manager): Lost in New York to moderate business Feb. 14. Professor Carpenter in hypnotic exhibitions 13-18.

BRUNSWICK.—L'Arioso Opera House (W. T. Glaser, manager): Frank Mayo in Davy Crockett Feb. 17; fair house.

SAVANNAH.—Theatre (T. F. Johnson, manager): Lost in New York Feb. 17, 18; fair business. Frank Mayo co. in Davy Crockett 20; good business.

IDAHO.

BOISE CITY.—Columbia (J. A. Penny, manager): Royal Japanese Family Feb. 15-17; good business.——Sonna Opera House (Baynouse and Richards, managers): Women's Columbian Club presented A Box of Monkeys to a good house 13.

ILLINOIS.

PEORIA.—The Grand (J. S. Flaherty, manager): Mr. Wilkinson's Widows Feb. 13; N. S. Wood 14, 15; Hole in the Ground 17; all to fair receipts. Gloriana to large audiences 18, 19.

GALESBURG.—The Auditorium (P. E. Berquist, manager): Sweeney, Alvido and Goetze's Minstrels Feb. 2; crowded house. Alvido is a Galesburg boy, and always receives a hearty welcome home.

OTTAWA.—Sherwood's Opera House (C. N. Hodkinson, manager): Alfred Kelcy in Widow Murphy's Goat Feb. 14; medium business; performance not up to the average. Carl A. Haswin's Silver King 16; good business.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Sweeney, Alvido and Goetze's Minstrels to a light house Feb. 15. Zanzic, magician, to rather poor houses, matinee and evening, 18. Danger Signal 21; Gloriana 25.

SPRINGFIELD.—Chatterton's Opera House [illegible] sented to a very small audience Feb. [illegible] Morris as Renee De Moray drew a fair-sized audience 24. Mr. Wilkinson's Widows was presented to a large and enthusiastic audience 16. Shadows of a Great City drew a top-heavy house 18.——Central Music Hall (J. W. Freund, manager): The Whitney-Mockridge Concert co. was welcomed by a large audience—friends of the Capital City Cycling Club, for whose benefit the concert was given. All were well pleased with the excellent programme given.

MATTOON.—Dole's Opera House (Charles Hogue, manager.): Sweeney, Alvido and Goetze's Minstrels Feb. 15; S. R. O. By Wits Outwitted, booked 17, failed to appear. Athletic Club of University of Illinois 18; fair house; excellent entertainment.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Fanny Rice in A Jolly Surprise pleased a large audience Feb. 18. Mr. Wilkinson's Widows 20; good house.

FREEPORT.—Germania Opera House (H. J. Moogk, manager): George W. Camler's Players to large audiences week ending Feb. 18.

ALTON.—Temple Theatre (B. H. Wortmann manager): Jessie Mae Hall and co. appeared Feb. 17, 18. The star is a bright and winsome soubrette, but the co. is poor. Business rather light except at Saturday matinee. Rosabel Morrison in The Danger Signal 20 had a large audience, and everybody was delighted with the startling scenic effects of the play.——Item: An effort is being made to organize an Elks' lodge here with good prospects of success.

PEKIN.—Turner Opera House (Charles Duttdeker, manager): May Davenport Burlesque co. to a packed house Feb. 11. Whitney-Mockridge Concert co., best concert of the season, to a large and fashionable audience 14. Sweeney, Alvido and Goetze's Model Minstrels 18; large house.

DECATUR.—Grand Opera House (F. W. Haines, manager): The stage employes of the Grand gave their fifth annual benefit performance 16. It netted them about $25 each. Shadows of a Great City 17; small house. Mr. Wilkinson's Widows 18; well-pleased audience.

MOLINE.—Auditorium (Frank Anderson, manager): Stolpe, Grand Concert, Feb. 17; big business. Lutteman Sextette 18; large and well-pleased audience. J. K. Emmett 20 in Fritz in Ireland; fair business to a fashionable audience.

LEWISTOWN.—Beadle's Opera House (Randall and Griffith, managers): Our Dorothy, Cissie Johnstone in the leading role, gave splendid performances to good houses Feb. 17, 18.

ENGLEWOOD.—Marlowe Theatre (Miller and Rogers, managers): A large and well-pleased audience witnessed Mr. Wilkinson's Widows Feb. 15. The Planter's Wife (Harry Lacy) failed to put in an appearance 19, having closed their season at Chicago 11.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Laura Dainty Concert co. to a large audience Feb. 16. Zanzic to a small house 17. Whitney-Mockridge Concert co. 21.

ROCKFORD.—Opera House (C. C. Jones, manager): The Silver King was given before a good house Feb. 21. Fanny Rice in The Little Broom Seller and A Jolly Surprise pleased an admiring audience 17.

AURORA.—Evans' Grand Opera House (Ed. Northam, manager): Clara Morris Feb. 13; large and fashionable audience. John Griffith presented Damon and Pythias under the auspices of the K. of P. lodge of this city 15; large and fashionable audience. Joe Murphy pleased a large house 18 in Kerry Gow.

INDIANA.

FRANKFORT.—Columbia Theatre (J. J. Aughe, manager): County Fair Feb. 14; big business. Professor Rosswell, hypnotist, 16, 17; good business. A Breezy Time 18; fair business.——Coulter's Opera House: Professor Rosswell 18; fair business. Leonzo Brothers opened 20 for a week to fair business in May's Devotion.

EVANSVILLE.—Grand (King Cobbs, manager): Schubert Symphony Concert co. Feb. 24; The Ensign 1, 2.——People's (T. J. Groves, manager): Fairies' Well to fair houses 20, 21.——Item: Ruth Carpenter, late of The Ensign co., is now in the city visiting her mother.

COLUMBIA CITY.—Tuttle's Opera House (J. E. Fagan, manager): Murray and Mack in Our Irish Neighbors Feb. 18; small house.——Item: Lorraine Lawrence is very ill at Wabash, Ind.

MUNCIE.—Grand Opera House (A. R. Wysor, manager.): Fleming's Around the World in Eighty Days Feb. 13; attendance poor. A Breezy Time 15; good business. Out in the Streets 17; fair house.

PLYMOUTH.—Centennial Opera House (Stevens and Lauer, managers): Cosad and Fogle's Fun-Makers to a large audience Feb. 15. Around the World co. 21.——Item: The Cosad and Fogie's Fun-Makers is a co. organized by some of the young men of this city. Some of the members of the co. are Charles, Frank and Clarence Cosad, George Fogle, and Charles Bover. Their first entertainment was fairly good, much better than was expected.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): W. J. Fleming's Around the World in Eighty Days disappointed a fair house Feb. 15. Old Farmer Stubbins, a comedy of the rural order, was presented 17 to light business, but better than this co. of barnstormers deserved. The Merry Cobbler 21; James Whitcomb Riley 24. A Cold Day 27.

TERRE HAUTE.—Naylor's Opera House (Robert L. Grayman, manager): Clara Morris presented Claire Feb. 16 to the largest and most fashionable audience of the season. Charles Dickson made his first appearance here in Incog 20, and established himself and play as favorites.

SEYMOUR.—Opera House (Lynn Faulkoner, manager): Reiley's German Soldier to a small and well-pleased audience Feb 13. Andrews' Opera co. in Dorothy to a large and well pleased house 15. Zeb the Clodhopper to a large and partially pleased audience 18.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Paul Kauvar to a well-pleased audience Feb. 18.

WASHINGTON.—Opera House (Horral Brothers, managers): Andrews Opera co. Feb 13 large and fashionable audience. Zeb the Clodhopper 14; large house. Riley's Dramatic co. 20 25.——Wise Family Theatre (Emmons Wise, manager): Negrotto Langley Dramatic co. week of 13-18; small business.

LAFAYETTE.—Grand Opera House (F. E. D. McKinley, manager): The Smuggler Feb. 13 had a very poor house. Joan L. Sullivan 20 in The Man from Boston to good business. White Squadron 23; Fairies' Well 25.

RICHMOND.——Phillips' Opera House (J. H. Dobbins, manager): Leonzo Brothers Feb. 13 18 to fair business at popular prices.——Grand Opera House (G. W. Connor, manager): Mark Murphy

[CONTINUED ON PAGE 19.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $120.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 49 Rue de Rome. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - MARCH 4, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT ATTRACTIONS.

BROADWAY—Ninety Days, 8 P. M.
CASINO—La Basoche, 8:15 P. M.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
FIFTH AVE.—Eleonora Duse.
GRAND OPERA HOUSE—Scott McAllister, 8:15 P. M.
HERRMANN'S—Herrmann Guard's Ball, 8 P. M.
H. R. JACOBS'—The Dago, 8:15 P. M.
KOSTER'S—S. J. Henley, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
NIBLO'S—Uncle Tom's Cabin, 8 P. M.
PALMER'S—Lady Windermere's Fan, 8:20 P. M.
PROF. E.'S—Night at the Circus, 8 P. M.
STAR—On Probation, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—For Revenue Only, 8:15 P. M.

BROOKLYN.

ARTHUR—Isle of Champagne.
BEDFORD AVENUE—Jefferds Lewis.
COLUMBIA—The Masked Ball.
GRAND OPERA HOUSE—Favoursham.
PARK—The Scarlet Letter.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 40,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

IT may be that the dramatic profession applauds the exposure of the personal taste of its "editor" for prize-fighting—as a witness or a promoter—made in a so-called "dramatic" journal last week; and possibly the gusto with which this person detailed the doings in his office of an ex-convict and general plug-ugly and his associates, while the police were looking for them, caused a similar relish in its professional readers. But the indications are that such is decidedly not the case.

ONCE more New York—or to be more exact, thirty-five of its more wealthy citizens—will have opera. And yet even those who cannot afford the luxury will take a pride in the restoration of the Metropolitan Opera House.

THERE are men—like some animals, notably swine—that luxuriate in an atmosphere which offends normal olfactories. And such men—like the animal noted—grunt and wallow all unconscious of the disgust they inspire.

MR. GERRY'S verbal escapade recalls that trite but true adage that speech is silver and silence golden; except that Mr. Gerry suggests that in his case speech is generally pewter.

NEW YORK theatres are generally so prosperous this season that they even withstand weather that has paralyzed everything else.

GERRY'S BOOMERANG.

UNLESS we are greatly mistaken, Elbridge T. Gerry has at last impeached himself beyond redemption.

Any intelligent person may read between the lines of Gerry's "correction" of his recently reported insult to the women of the theatrical profession a practical repetition of his slander.

Gerry is so bigoted in his convictions as to the theatre that it is as impossible for him to see the theatrical profession with fair and judicial eyes, as it is for him to tell the truth about stage children.

He has added to long and particular misrepresentation of stage influences an out-

[redacted]

able, even in the act of denying the newspaper report of his first expression, to rid his verbiage of the spirit of the original defamation.

The Mirror's columns this week breathe the righteous resentment of the profession Gerry has traduced. The public, which respects, supports and associates with that profession, may not speak, but it will act.

Gerryism has received its death blow from Gerry.

PERSONAL.

Morris.—Felix Morris read before the Unity Club at Chicago last Tuesday, his selections including sketches by Dickens, Bret Harte, and Eugene Field.

Henderson.—Mrs. Ettie Henderson, manager of the Jersey City Academy, has gone to Rock Ledge, Fla., where she will visit friends and recuperate from the strain of the season's work.

Barrett.—Wilson Barrett's birthday occurred a week ago last Saturday, at Chicago. When he went into his dressing-room at McVicker's Theatre for the matinee he found that it had been handsomely trimmed with evergreens and flowers, while on the table lay a silver-mounted stationery case generously filled and a handsome gold traveling clock, with many other tokens of friendship from his company.

Langtry.—Mrs. Langtry has been subjected to a ten-days' quarantine at Malta, on the ground that she arrived from Marseilles, an infected port. Her yacht, however, is described as a tolerable place to reside in temporarily.

Boylan.—Thomas Boylan, well-known to the profession as a former hotel keeper in Baltimore, talks interestingly in a Baltimore newspaper of the first experience on the stage of George W. Howard. He says Mr. Howard made his debut as Osric in Hamlet, in Ford's stock company in the city named, and that although he had been given the part but a short time before the performance, he made a hit.

Modjeska.—Madame Modjeska will deliver an address at the World's Fair on "Woman on the Stage," and other prominent actresses are expected to discuss the topic.

Duse.—Madame Duse is said to have appeared on Friday night against the advice of her physician, and in consequence she was unable to play on Saturday. Among her audience at the Fifth Avenue Theatre on Friday evening were Edwin Booth and Joseph Jefferson, who appeared to enjoy her work in Cavalleria Rusticana and The Hostess with enthusiasm.

Cayvan.—At the close of the run of Americans Abroad at the Lyceum in April—that play, by the way, reached its one-hundredth performance last night—Georgia Cayvan will take a fortnight's holiday until the reappearance of the Lyceum stock company in Chicago on April 17.

Lewis.—Mrs. James Lewis is recovering from a severe illness.

Totten.—Joseph Totten, of the Jane company, is one of the rising young actors. Although at an age when on the programme he is called "Master" and off the stage "Mr." he has played a variety of parts during the last seven years. His acting in Jane is commendable and shows an intelligence that promises well for the time when he is entrusted with important parts.

Veamans.—Jennie Veamans has signed to appear at the Vaudeville Club.

Abbey.—Henry E. Abbey will go to Chicago shortly to direct the preparations for the production of his spectacle at the Chicago Auditorium in April.

Poole.—Tennye Poole, of The Black Crook company, is taking lessons in dancing from Eddie Collyer.

Hampton.—Mary Hampton-Henley, the leading lady of the Boston Museum, is receiving much praise for her performance of the part of Helen in Shore Acres. The *Commonwealth* says: "Miss Hampton's Helen is a creation which for individuality and for beautifully just reproduction of type is worthy to mate with her Agatha. The iron of her father's nature, ringing cold under the homely sweetness that is the mother-gift by birth and training, was indicated with a truth and power that speak worlds for the young actress' intuition and expression.

CORA VAN TASSEL.

The first-page picture this week presents to those that look in The Mirror Cora Van Tassel, one of the most engaging soubrettes on the American stage. Miss Van Tassel was born in Edinburgh, Scotland, twenty-three years ago, and comes of a titled family. Her father, Lord Archibald Van Tassel, came to this country when she was but a child. He amassed a fortune here, but met with reverses, and by a turn in stocks became comparatively a poor man. This misfortune tried the mettle of the daughter, who at once began her stage career as a child. [redacted] famous among stage children, and her maturity finds her still advancing in esteem. She is especially notable as a dancer, yet she has gifts as a comedienne that distinguish her. She is intelligent, high-spirited, and ambitious, and these things being said it follows that she must under favorable conditions win yet higher favor.

THE DIXEY COMPANY GOES UP.

The Henry E. Dixey Opera company disbanded at Syracuse on Friday night, after performing The Mascot. The even caused little surprise. It is reported that Dixey is contemplating a revival of Adonis, and that Pittsfield, Mass., capitalists will back him. Pittsfield is a very small town in the Berkshires, and though it has many wealthy men, it has very few with theatrical experience.

Dixey's company played The Mascot at Rome, N. Y., on the night of Washington's Birthday. Mr. Dixey borrowed a slide trombone from a local musician to use as a "prop," and he twisted the tube so that they would not slide when he returned it. On Thursday morning the owner of the instrument caused Dixey's arrest. The comedian settled the case by paying $22 for the trombone and $2 costs. It is said he borrowed the amount of the fine from the local manager. Yolande Wallace broke a borrowed tambourine, and $4 was paid in settlement for this.

THE ORDINANCE A DEAD LETTER.

The Mirror told recently how the authorities of the town of Ruston, La., had put a tax of $100 on every theatrical performance given there. L. F. Marbury, manager of the Ruston Opera House, sends us a letter received by him in reply to an inquiry he had addressed to the Sheriff of Lincoln Parish, in which Ruston is situated. It runs as follows: "In regard to your letter concerning license for Opera House this year I beg to state that it will be no more than formerly. The act you refer to is an old one and was passed several years ago, before your Opera House was built. It has never gone into effect, however, and cannot as it is in conflict with the State law. Eugene Howard, Sheriff." In these circumstances it is evident that no company need fear to book Ruston on account of an exorbitant law.

ALWAYS IN THE LEAD.

TOLEDO, O., Feb. 20.

May The Mirror continue as unquestionably in the lead as it has long been! Just at present I am of the opinion that it can lie back and doze, so to speak, and still leave its most formidable (?) rival struggling with the julienne.

BENJAMIN HOWARD,
Of Mlle. Rhea's Company.

MACGEACHY SUES SEABROOKE.

A suit has been commenced in the City Court by Charles MacGeachy to recover $125 from Thomas Q. Seabrooke, under an alleged agreement made last December for the payment of $750. Mr. MacGeachy was released from his position as Seabrooke's manager in December, and it is claimed that the $750 was promised as a consideration for cancellation of the contract between the parties. Mr. Seabrooke answers that MacGeachy had overdrawn his salary by $244, and had failed to account for $76 received at the box-office. It was admitted that $125 was due under the agreement, but a counter-claim was made for $195.

A NEW CHICAGO THEATRE.

The West Side of Chicago is to have a new theatre. It will be called the Union Park, and will be located at the northwest corner of Ogden Avenue and Madison Street. The building will be of steel, six stories high, with an outward casing of stone. James S. Hutton, manager of Hoyt's Theatre, will direct its fortunes. The house will have a capacity of about 2,000, and will be run as a first-class house.

THE JURY DISAGREED.

The suit of Emma Juch against Jeanette M. Thurber to recover more than $12,000 in salary for services rendered as prima donna of the late American Opera company, was concluded last Thursday in the Supreme Court. The jury, after deliberating over six hours, reported that it was unable to agree, and was discharged. It is said that the jurors stood six to six.

ON BICYCLES.

Archie Phillon has organized a specialty company that recently started from New Orleans intending to play Key West and go thence to Cuba, where the entire company will proceed from town to town on bicycles, their tour covering three months.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.*,*

PATTI ROSA'S BRIGHT MANAGER.

Will O. Wheeler.

The work of Will O. Wheeler as dramatic editor of the Indianapolic *Journal* in 1881 attracted the attention of Eugene Wetherell and Charles Pratt, of the Emma Abbott Opera company, and they engaged him for the season of 1882-3 as business manager for that organization. During the succeeding season Mr. Wheeler was associated with Frank L. Goodwin in the management of Clara Morris, and in the Fall of 1884 he took the management of Daniel Sully, who then first went out as a star. Mr. Wheeler spent nearly six years pleasantly and profitably with Mr. Sully. For the past three seasons Mr. Wheeler has managed Patti Rosa's tours. He is a classical graduate from a prominent university, and is entitled to the suffixes A. B. and A. M. He is also a member of the Phi Kappa Psi fraternity. Mr. Wheeler married Minnie Kent, then a popular professional, in 1882. Mrs. Wheeler retired upon her marriage, and with their little daughter, Fay, travels with Mr. Wheeler upon nearly all his tours. No manager is more alert, energetic and popular than Mr. Wheeler.

THE AMERICAN EXCHANGE.

Henry Greenwall was a Mirror caller yesterday, having just run up from New Orleans. He reports that business is more than prosperous throughout the South, where all the strong attractions are playing to big money. Besides his other interests, Mr. Greenwall is president of the American Theatrical Exchange, which will open its offices at 1180 Broadway on March 1. Speaking of the Exchange, Mr. Greenwall said:

"This exchange is not a thing of mushroom growth. Our plans have been matured for months. When W. A. McConnell, who is to be the manager of the Exchange, first laid his plans before me, I saw at once that it was just what I myself, as the manager of a theatre, had long wanted, and that it would be a great benefit to others, as well as to myself. I knew from my own experience that managers would be glad to avail themselves of its advantages.

The next step was to arrange to carry out Mr. McConnell's ideas on a solid foundation, and it did not take us long to do that. The exchange cannot fail for lack of a firm basis. Neither can it fail for lack of patronage. It will be no double-cross or bunco game. We shall not be in the employ of both parties between whom we act as agents. We shall not take one cent from the managers of traveling organizations. Every representative manager of a star or combination is at liberty to examine the books and secure all the time he wants, and he shall assist and aid him in doing his booking. So you see that we shall all the time be working directly in the interests of the local managers, whose agents we are.

Mr. McConnell is now arranging with the railroads to get uniform rates for companies traveling over our routes, which will be a great advantage to both the traveling and the local managers, insuring stronger attractions, and a better opportunity to strengthen companies. The Exchange will have no favorites to play. Having no companies of our own we cannot take a local manager's money for booking his house, and then send him our companies and demand a ninety per cent share for playing them.

"Mr. McConnell will be absolute manager of the Exchange, and will personally conduct all of its business, which is a guarantee that all its transactions will be conducted in a legitimate, straightforward manner. His acquaintance with the entire country, acquired through long experience on the road in all branches of the theatrical business, will be of great service to him, enabling him to insure good routing, and the best possible service to patrons. The Exchange is bound to be a great big success."

EXPERIENCE IN A TEXAS TOWN

The play Uncle Hiram is advertised by a man who clumsily rides an antiquated bicycle in the towns visited by the attraction. In Gainesville, Tex., this bicyclist was arrested and fined $9.70. On that evening, during the play, the manager stepped before the curtain and denounced the action of the city authorities as the most contemptible he had ever experienced, and asked the audience if it was a sample of "Southern hospitality." The local newspaper, the *Evening News*, took up cudgels for the management, and in a double-leaded editorial criticised the city officials for arresting visitors while permitting citizens to break the ordinances of the town.

TELEGRAPHIC NEWS

The Mirror's Alert Correspondents Given It All.

NOVELTIES ARE FEW

But There is Much of Interest to the Theatrical Profession.

DISPATCHES FROM OTHER CITIES

Telling What Managers and Players are Doing on Their Tours—Last Night's Openings in Chicago, Philadelphia, Boston, Cleveland, Cincinnati and St. Louis—"Biff" Hall's Chat From the City of the World's Fair—Six Nights of a Theatrical Week Three and Characteristically Chronicles Events.

[*Special to The Mirror.*

CHICAGO, Feb. 27.

The White Squadron was welcomed by an overflowing house at McVicker's Theatre last night, and the scenic features as well as Robert Hilliard were very well received.

Hereafter McVicker's will be open every Sunday evening until after the Fair.

Ramsay Morris' comedy company had a great opening at Hooley's to-night. Joseph appears to be a great go. It is bright and the company is an excellent one. George Geddes, Miss De Wolf, John Glendenning, and Mrs. Phillips scored hits.

I think you will be greatly pleased with it in New York city—even with a Chicago endorsement.

Things theatrical are having a decided boom here of late. De Wolf Hopper will this week wind up a profitable engagement at the Grand next Saturday evening, and will have no reason to complain of his month's receipts. These are his last appearances here in Wang, which Ed. Stevens appears in next year, and Hopper is rehearsing his new opera, Panjandrum, which will first be seen at your Broadway Theatre next May. Next Thursday evening some five hundred nobles of the Mystic Shrine will drop in on the tall comedian with their ladies. Hopper is a "Shriner," and when he dons the red fez of the order he resembles a parlor match with a cardinal tip. He will be succeeded at the Grand next Sunday by The Ensign. Hopper's house to-night is large.

Bronson Howard's Aristocracy has apparently met with the approval of Chicago audiences, and its run of six weeks is bound to be immensely profitable. It opened at the Columbia last Monday evening to a large house, and the penitential season has not interfered with the immense attendance since then. Lackaye and Fred. Bond have made the hits, with Blanche Walsh and Viola Allen close up in the running, so to speak. Amy Leslie, my esteemed contemporary of the *Evening News*, attributes S. Miller Kent to one of the first families of Boston. Miss Leslie seldom needs correction, but I think Kent should be properly placed. He is a Chicago boy, born and bred, and as a roly-poly youngster, built about like a league ball, I knew him as "Seth" Kent in the long ago. Helen Tracy, who is an old favorite here, also scores well in Aristocracy. The play began its second week to-night, and every seat was sold last Saturday.

Frank Murray, who is here with the Howard play, has been doing the social butterfly act since his arrival. He first attended the Forty Club's February dinner, then the big dinner of the Fellowship Club last week. Arthur F. Clarke, who is here to create excitement prior to John Drew's coming to the Schiller next week, is authority for the statement that Murray sleeps in his dress suit now and leaves his patent leathers by his bedside, just like a fireman, in order that he may not be surprised with a banquet invitation unprepared.

Rosina Vokes' two weeks' engagement at Hooley's closed Saturday night. Her new play, Maid Marian, is a go. The picture effect designed by Ed. Unitt, the scenic artist, whom you now claim—unfortunately for us—is one of the best illusions I have ever seen. Another hit was Felix Morris' new play, The Vagabond, which will be in his own repertoire next season. Frank Williams will be his manager, and he will open here at the Schiller in October. He has a raft of new plays.

Fanny Rice did well with her musical curtain-raiser and A Jolly Surprise at the Chicago Opera House last week and Herrman opened his return engagement last evening to a large audience. Next Monday evening we see Francis Wilson in The Lion Tamer for the first time, and Al. Canby, who is here, says that they have been playing with great success against snowstorms in the East. This is more than can be said for an unfortunate Sea of Ice company, the members of which sauntered in here from Dowagic, Mich., last Friday. And while on this subject it may be well to state that Lieutenant Perry, the Arctic explorer, gives us four lectures on Greenland next week at Central Music Hall.

Paderewski (pronounced "Padderefski" by musical critics) is to appear with Theodore Thomas' Orchestra at the Auditorium next Friday afternoon and Saturday evening. He was announced to appear last week, but he hurt his finger. The last time I saw him at the piano I expected he would some day.

Surrender began its third and last week at the Schiller to-night. It has not caught on heavily here, and people are finding fault with Thomas because he wrote Alabama first. Of course, if he had not Surrender would have been a better play. The Drew engagement, which follows, promises to be a highly successful one. One week of Drew at the outset of his stirring career was not enough for Chicago.

Wilson Barrett's two weeks at McVicker's were fairly profitable, Ben-My-Chree being his best play. His brother George was missed in his company.

Openings at the outside houses yesterday were as follows: Annie Ward-Tiffany in Lady Barney at the Haymarket, E. B. Tilton in The Shadows of a Great City at the Alhambra, Alfred Beverly in The Messenger from Jarvis[illegible]lin's, Albert Bruning in The Clemenceau Case at the Clark Street Theatre, Martin Hayden in Held in Slavery at the Windsor, Fowler and Warmington's Skipped by the Light of the Moon at the Academy of Music, the May Russell Burlesque company at Sam T. Jack's Madison Street Opera House, and Victor's Vaudevilles at the People's.

Our esteemed and prolific fellow townsman, Conrad T. Murphy, is finishing up a new play for Joseph Murphy. It is called The Gamekeeper, and will be the comedian's leading play next season.

The leading role in the Bostonians' successful opera, The Ogalallas, is Arthur Cambridge, a terror of the Sioux redskins, but the character has no connection with Chicago's Arthur Cambridge, who is the terror of the sock and buskin. He says he never met the gentleman.

Steele Mackaye and Colonel Charles P. De Garmo are still sojourning in our city.

An Uncle Tom Supply company is being organized here for the purpose of furnishing entertainment to those inhabitants of Northwestern towns who will be unable to visit the World's Fair next season. It will be a limited liability company.

Eleonora Duse, the Italian actress, comes to Hooley's next month for twelve performances during three weeks.

If the World's Fair is closed on Sundays, as it probably will be now, every theatre in the city will give Sunday performances afternoon and evening. The matter of morning performances has not yet been decided upon.

"BIFF" HALL.

BOSTON.

The New South the Chief Novelty Last Night—Shore Acres' Success—Lothrop Leaves the Athenæum.

[*Special to The Mirror.*]

BOSTON, Feb. 27.

The changes of bills at Boston theatres were comparatively few to-night, yet in the number of new bills are two plays never before acted in this city. Of these the only real dramatic novelty is at the Boston, where The New South was given by W. A. Brady's company, headed by Joseph Grismer and Phœbe Davies.

The audience was large. Joseph Grismer was a success as Captain Ford, and Phœbe Davies made an equal hit in her part. The piece is sure to have a successful fortnight. Harry Davenport was also capital, and the mountings were fine.

At the Bowdoin Square John T. Kelly began a week's engagement in McFee of Dublin. Unless I am greatly mistaken, Adelaide Randall, who is one of the leading members of the company, has not been heard in Boston since she sang in light opera at the Bijou during its second season.

Audience delighted with the play. There was a succession of laughs. Kelly has more advantages than ever before, and the songs all made hits. Miss Randall was encored, and Florine West caught the fancy of the audience.

Aunt Bridget's Baby returned to-night, and at the Grand Opera House a large audience laughed at George W. Monroe's irresistible impersonation of Aunt Bridget.

The piece has been changed somewhat from the form in which it was last seen here. It is improved in many respects. Monroe's burlesque of Mrs. Potter in Therese is exceedingly funny.

There can be no possible question of the substantial hit that has been made by James A. Herne's delightful play Shore Acres at the Museum. The audiences have been the largest known at this house for many seasons and on two nights last week the orchestra had to play beneath the stage, while on the stormy nights—and there were several of them—the theatre was packed. Nothing but praise is heard of the play which one may see again and again with no diminution of the original pleasure. The ending of the play charms all; it is so free from conventionality, so thoroughly artistic. Mr. Herne's success in the part of Uncle Nat is worthy of a place beside the creations of Joseph Jefferson, as everyone admits, and he receives a double curtain nightly.

Nat C. Goodwin's versatility has been displayed to an unusual degree in A Gilded Fool, which is a much better play than any other of Henry Guy Carleton's ever acted in Boston. Those who have considered that Mr. Goodwin's strength lay in farcical work alone have found in this piece that his more serious moments are of real dramatic power. Julia Marlowe follows at the Hollis Street 6.

Beginning their engagement at the Globe under the greatest disadvantages the members of the Ali Baba company have won a veritable triumph. The theatre has been packed at each performance. The Crust of Society will be given by the original company 13.

With the performances of this week at the Columbia ends 1402 in Boston for the present. The piece has had nineteen weeks of prosperity. His Wedding Day will follow on March 6, and after a fortnight Jack Mason and Marion Manola will appear in L'Ami Fritz.

Another play that ends a long engagement in Boston this week is The County Fair at the Tremont. Stuart Robson's revival of Married Life follows on March 6. The date which had been held here for the Manola-Mason company has been secured by Mrs. Potter and Mr. Bellew, who will give The Marriage Spectre for the first time in Boston on April 3.

A Temperance Town continues at the Park.

Edwin F. Thorne in The Black Flag is at the Palace.

J. P. [illegible]y in Leaves of Shamrock is at the Howard Athenæum.

Ada Dixon's Burlesque company is at the Lyceum.

As I predicted a week ago, Dr. George E. Lothrop has secured a lease of the Howard Athenæum for five years beginning May 22. William Harris retires from the management in order to devote his attention to his other houses. It is quite probable that Dr. Lothrop will adopt here the same policy carried on at the Grand Museum. The site of the Howard was once occupied by the Second Adventist Tabernacle, which was transformed into a theatre and opened Oct. 13, 1845. The structure was burned on Feb. 25, 1846, and the present house was built and opened Oct. 5, 1847. In the next twenty-one years all the prominent actors of the time played there, and among the managers were J. L. Davenport, E. A. Sothern, Wyseman Marshall and John Gilbert. It was on that stage that William Warren made his debut and that Italian opera was first given in Boston.

Many theatrical people attended the funeral of Amelia Fisher, among them Annie Clark and Harry McGleenn. Floral tributes were numerous.

Isaac B. Rich and T. C. Trowbridge opened it as a variety house in 1868, and in 1870 John Stetson became a partner. From 1876 to 1878 Mr. Stetson was sole partner and in 1880 William Harris assumed the management.

In speaking of the changes at the Howard a local manager said to me last week: "There are just four of the principal theatres in Boston that are not in the market. In each of the others the managers would be glad to dispose of their interests." Then he named the houses, three of which have been doing a phenomenal business all the season.

Annie Lockhart made quite a success at the Bowdoin Square during the latter part of last week in the part of Nellie Temple in The Soudan. Annie Mayer was compelled to rest a few performances on account of illness.

Sadie Stringham, who played Aunt Abbey in the production of The County Fair in Australia, has been visiting friends in this city.

S. Behrens is to be the musical director, and Charles P. Schroeder stage manager, at the performances of the Lillian Durell Opera company at the Boston 13-18. Miss Durell's first appearance in Boston as Marguerite will draw one of the largest and most fashionable audiences of the year.

JAY B. BENTON.

ST. LOUIS.

Davenport, Willard, and Superba Received Enthusiastically by Large Houses—Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Feb. 27.

Fanny Davenport opened to-night in Cleopatra at the Grand Opera House. The production is one of the most magnificent ever seen here.

The house was large and fashionable. Her acting in the title-role was applauded as one of the best characterizations before the public. The scenic features are all fine, but the storm scene is especially thrilling and realistic. The support is excellent.

The production of Henry VIII. by Mme. Modjeska and her strong company last week was very fine and drew good audiences.

E. S. Willard opened at the Olympic Theatre to-night, giving The Middleman before a fine audience. Wednesday Judah will be given, and A Fool's Paradise and the Professor's Love Story follow the latter part of the week. Mr. Willard was enthusiastically received in The Middleman, and Marie Burroughs gave him excellent support.

Cyrus Blenkarn is a part that affords Mr. Willard excellent opportunities for artistic work.

Evans and Hoey in A Parlor Match proved as popular as ever last week.

The Hanlons opened to a big audience at the Hagan last night with Superba. The tricks were nearly all new, and the Serpentine Dance, by the Hanlons, was startling.

The scenery is glittering and the mechanical effects most elaborate.

Last week, George Thatcher's Minstrels in Tuxedo made a hit, and played to big houses.

The Smugglers opened at Pope's Theatre at yesterday's matinee, playing to the usual big audience and repeated it again in the evening.

Last week the Shadows of a Great City proved popular.

John L. Sullivan drew big audiences at both performances at Havlin's yesterday, and the indications are good for a big week.

Last week Joseph H. Wallick and his trained horses played both The Cattle King and The Bandit King to good audiences.

Jack McAuliffe and his Specialty company drew big audiences at both the afternoon and evening performances at the Standard. It is a clever party.

Annie Eva Fay repeated her manifestations in Spiritualism at the Grand Opera House to another big audience last night.

Alexander Spencer has left the Grand Opera company. He is in the city arranging for the next Summer opera season at Uhrig's Cave.

Three clever St. Louis people are members of the Modjeska company, Beaumont Smith, his wife, and Guy Lindsley. They were social lions during their stay here.

W. C. HOWLAND.

PHILADELPHIA.

Minnie Seligman and Niobe Heartily Welcomed—Fencing Master Draws a Crowd—Robson in The Henrietta.

[*Special to The Mirror.*]

PHILADELPHIA, Feb. 27.

The Park is the centre of interest to-night, Minnie Seligman-Cutting and Robert L., Jr., making their stellar debut in Philadelphia at that house. My Official Wife was the vehicle. A large contingent was on hand and warmly greeted the stars. The prospect for a week of good business is promising. The Dazzler is due next Monday, and in one week will be followed by Jane.

Niobe returned to its birthplace to-night and was welcomed by a full house at the Walnut. The players most prominent in the original production essayed the same parts to-night with the possible exception of Isabella Coe, now the goddess of tears, and in this case, also of laughter. Alexander Salvini comes for a fortnight 6, and Nat Goodwin follows.

The Fencing Master was received at the Chestnut by a house crowded to the doors. Encores and applause were frequent, and Marie Tempest received an ovation. The opera stays for three weeks.

The Babes in the Wood, with its Marie Vanoni and French Quadrille, have caused a perceptible stir in this staid old Quaker town, and the Academy has been continually crowded. Vanoni was ill the greater part of last week, but has recovered. The engagement is for two weeks more.

The Rosenfelds engaged the Academy last week for the night of March 14, when Duse, the great Italian artist, will appear in Camille. A week's engagement is promised later in the season.

The Broad has been crowded during the past week, and promises to be during the coming fortnight by E. H. Sothern in Captain Letterblair. E. S. Willard March 13 in the Professor's Love Story.

Stuart Robson revived The Henrietta to-night, and gave pleasure to a houseful at the Opera House. Married Life, though sumptuously revived last week, failed to draw large houses, which was probably due to the fact that Mr. Robson was out of the cast a greater part of the week owing to illness. Mrs. Robson was also absent from the cast, her part being played by Miss Lindeman, a member of Julia Marlowe's company. It is said that Miss Lindeman had never seen the part she was to play until within three hours of the performance, she having been lent to the company by Fred Stinson. Stage Manager Wooderson played Robson's part, and although for the first time, gave a very amusing performance. Miss Lindeman's work was also most acceptable.

Manager Holland revived Lemons to-night with the success that has become associated with his theatre, the Girard Avenue. Frank Doane has a most amusing role and does capital work. Charles Bell, Mattie Earle, and Eleanor Lane are also prominent in the cast. Von Moser's Oh! These Men next week with George Holland in a leading part.

The sporting fraternity turned out en masse to-night to witness The Outsider at the National. An additional feature is the appearance of William Muldoon and an athletic exhibition. The Hustler next Monday.

The Span of Life paid its third visit to this city to-night at the Empire and was enthusiastically endorsed by a crowded house. The Soudan next.

The People's has The Country Circus to-night. Business is invariably good at this theatre. McCarthy's Mishaps next Monday.

Mathilde Cottrelly is appearing in German comedy at the Germania this week.

To-night's openings at the other houses: Howard Athenæum company at the Arch; Master and Man at Forepaugh's; George Dixon's company at the Kensington; Arizona Joe at the Standard, and new features at Carncross' and The Winter Circus. The Lyceum has a clever variety bill this week that will undoubtedly attract crowds. Nada Reyval and Fleurette, the dancers, head the bill.

The Bijou and the Star and Gaiety are doing remarkable business. The continuous performance plan is evidently a big success.

Sam Sanford, the veteran minstrel, cleared $1,000 by his recent benefit.

Gallagher and West, variety team, with Harry Williams' company, while in town last week purchased a farce-comedy from Frank Dumont, entitled The Colonel and I. They will star next season.

The Academy has a new drop-curtain, by Otto Schroeder, representing the Landing of Columbus. It is one of the largest in the country, being more than fifty-two feet.

Levin C. Tees, of Taggart's *Times*, has two of his latest dramas in press, Tatters and Botany Bay are the titles. The first named is a comedy of the Miss order, and the latter a melodrama.

Larry Dooley has left Carncross' and joined Haverly's Minstrels.

A current rumor says that the Grand Opera House will reopen Easter Monday with grand opera.

S. M. Heyman, advance agent for Arizona Joe, has resigned and left for the West to accept a similar position with another company.

Gilmore's Auditorium will be opened the

middle of August. Bad weather has seriously delayed the building operations.

One of Richard Stahl's unproduced operas, entitled The Merry Cobbler, will be brought out at the Bijou shortly. Arrangements have also been made with Grattan Donnelly to produce his Ship Ahoy! there.

Roland Reed intends to give an elaborate revival of a certain fine old play in the near future, but the title he refuses to reveal. It contains a good part for him, and is on a higher order of comedy than he has ever attempted before.

All the members of the disbanded Sidney Drew company were in town last week. The transportation from Lancaster to this city was given by the Penn. R. R.

JOHN N. CAVANAGH.

CLEVELAND.

Pauline Hall in Erminie—Burlesque and Specialty Bills—Work Beginning on the New Theatres.

[*Special to The Mirror.*]

CLEVELAND, Feb. 27.

Before a large audience at the Lyceum Theatre this evening Pauline Hall and her opera company opened a brief engagement by a surprisingly good rendition of Erminie. Miss Hall was excellent as Erminie, and Harry McDonough and Frank David as Ravennes and Cadeux held their own, while John Brand, Katie Gilbert, Jacques Kruger, and Eva Davenport found favor with the audience. The scenery and mountings are very pretty. To-morrow night, and for the rest of the engagement, Puritania will be the bill.

Rhéa's engagement at the Lyceum last week was the largest she has ever enjoyed here, the house being packed to the doors at every performance. Josephine, Camille, and She Stoops to Conquer were the plays produced, in each of which the honors were equally divided between the star and W. S. Hart, her leading man. The rest of the support was passable only.

M. B Leavitt's Spider and Fly opened at Jacobs' to-night, the house being crowded. The production is very creditable. Bertie Crawford was particularly noteworthy for her excellent singing and general good work. The specialties are very taking as a rule, and the scenery is bright and fresh.

The two audiences which packed the Star Theatre from pit to dome to-day saw in the Weber and Fields' company the most clever specialty show that has visited Cleveland this season. A splendid bill was given by Weber and Fields, Braatz Brothers, Drummond and Stahley, Tiddlewinks, Richmond and Glenroy, Dick Carroll, and others. A great week's business is promised. The receipts of the two performances to-day were more than $1,600.

Marshall Wilder appeared at Case Hall to-night. The humorist delighted the audience, which was overflowing in size.

Joseph Murphy will open a brief engagement at the Lyceum on Thursday evening.

Next week's attractions: Lyceum, John T. Kelly in McFee of Dublin. Jacobs', Charles T. Ellis in Count Casper. Star, Sam Devere's Own company.

Frank Williams was here in the interests of Pauline Hall last week.

Wends and Henriques' new paper, The Lyceum Theatre *Mirror*, made its first appearance Saturday; the paper is a very creditable effort on the part of these enterprising young men.

The Elks' benefit was very successful.

W. H. Burton and Ella Salsbury are the only members of the original County Fair road company now with the show, with the exceptions of Arthur Thomas, who has guarded the finances of the organization ever since its birth. By the way, few people in the profession know that Arthur is a brother of the great orchestra leader, Theodore Thomas, whom he greatly resembles.

Work on the Euclid Avenue Opera House has been resumed, and Manager Hartz states positively that the theatre will be ready for occupacy by Sept. 1. The new Lyceum Theatre will also be opened about that time, so that next season Cleveland will have two modern houses. W. M. GOODHUE.

CINCINNATI.

Uncle Josh and Hazel Kirke Divide Attention—Willard's Mixed Bales —Manager Smith Loses $750.

[*Special to The Mirror.*]

CINCINNATI, Feb. 27.

Denman Thompson in The Old Homestead made his reappearance at the Pike to-night after a five years' absence, and if the intense interest of the splendid audience that greeted him be any indication of appreciation Uncle Josh still retains all his former popularity. The advance sale was unusually large, and the Pike is in for another winning week. The cast was excellent and the play magnificently staged. The August Junkerman Comedy company next week.

Hazel Kirke, with Effie Ellsler in the title role, began what bids fair to be a most successful week at the Walnut to-night. C. W. Couldock in his old familiar role of Dunstan Kirke, and Frank Western as Pittacus Green, were applauded, and Robert Drouet's work was meritorious. Manager Havlin staged the play well. A Society Fad next week.

The Face in the Moonlight, with which Robert Mantell successfully commenced his week's engagement to-night at the Grand is apparently better adapted to display the actor's ability than either Monbars or The Corsican Brothers. His portrayal of the dual role surprised even his warmest admirers. Lewis Morrison next week.

A Hole in the Ground is well received at Havlin's. Gus Williams in April Fool next week.

Later On, with Wood and Shepard as the stars, was presented yesterday at the Fountain Square, the attendance being large. The performance yesterday stamps the stars as clever comedians. Will H. Sloan and Clara Thropp are excellent as Sheriff Clutch and Pansy Weed. Next week, Zanzic the Magician.

Vernona Jarbeau in Starlight was accorded a reception yesterday at Heuck's of which she may feel proud. A Midnight Alarm next week.

Nobody's Claim was presented yesterday at Harris', the attendance being large at both matinee and evening performances. E. A. Warren, in Joseph J. Dowling's old role, made a favorable impression, and his support was good. Manager Easton staged the piece effectively. J. H. Wallick in The Mountain King next.

The People's was as usual crowded yesterday and Gus Hill's Novelty company presented one of the best vaudeville entertainments of the season. Next week Sam T. Jack's Creoles, followed by Hyde's Specialty company.

N. D. Roberts, ex-manager of the Fountain Square, will benefit at the Grand on St. Patrick's Day, and members of the Tar and Tartar and Paul Kauvar companies will participate.

Manager John Robinson the past week, during The Ensign's stay at the Grand, entertained his old friend, Charles T. Parslee, at his Terrace Park abode.

E. S. Willard and his manager, A. M. Palmer, were subjected to considerable annoyance during the Cincinnati engagement by the thoughtlessness of their representative, who had apparently in a confusion of dates booked the artist at two theatres in Cincinnati, one in Louisville, and another in Memphis for the same week. Manager Miles generously waived the Grand's claim, and the Memphis engagement was satisfactorily settled by a cash payment. McAuley, of Louisville, was to all intents implacable, and last Thursday evening attached both the box-office receipts, amounting to $1,500, and the scenery, etc., at the Pike, delaying the performance of A Fool's Paradise. A bond was promptly furnished by Crosley Powell, proprietor of the Pike, and the matter was on Friday temporarily adjusted.

Business Manager C. Page Smith, of The Ensign, lost seven hundred and fifty dollars on Friday afternoon. He had cashed a cheque for that amount and on his way from the bank to the Grand was either relieved by some expert thief or through some mishap lost the roll.

The Pike had a very narrow escape Saturday morning at 5:30 from a fire which broke out in one of the stores in the first floor of the building. The situation was in fact so threatening for a time that the entire fire department was called out, but after some lively work the fire was extinguished and the damage confined to the store room.

JAMES MCDONOUGH.

A NEW LESSEE AT SAN ANTONIO.

[*Special Dispatch to The Mirror.*]

SAN ANTONIO, Tex., Feb. 27.—George H. Walker, treasurer of the Tremont Opera House, at Galveston, Tex., is reported to have secured the lease of the Grand Opera House, in this city, for five years. W. C. Rigsby, ticket agent for the International Railroad, at San Antonio, is associated with him. The lease of the present manager, T. W. Mullaly, expires next June. Mr. Mullaly did not wish to renew at the rental now paid, $6,000 per annum. It is not known how much Mr. Walker will pay.

W. L. STAYSON.

DISBANDED.

[*Special to The Mirror.*]

PLYMOUTH, Pa., Feb. 27.—Bernard and Maynard's company disbanded here to-day after a week of poor business.

J. A. MACFARLAND.

THE LEAVENWORTH CASE OPENS.

[*Special to The Mirror.*]

NEW BEDFORD, Mass., Feb. 27.—The Leavenworth Case opened to a big house. Mr. Rohlf's play and company scored a big hit.

FRANK CARLOS GRIFFITH.

LEGISLATION FOR ACTORS.

Three bills, for the benefit of the profession, were introduced by Julius Kahn in the California Assembly last month. Mr. Kahn, who is a well known manager, is using the opportunity afforded by his election to the Legislature of that State to do something good for his avocation. These bills are all amendatory of the Code of Civil Procedure.

The first relates to "liens for salaries and wages and to persons preferred on assignments for benefit of creditors," and provides that in all assignments of property made by any person to trustees or assignees on account of the inability of the person at the time of the assignment to pay his debts, or in proceedings in insolvency the wages and salaries of actors, as well as of miners, mechanics, clerks, etc., to the amount of one hundred dollars each, and for services rendered within sixty days previously, are preferred claims and must be paid before any other creditor.

The second bill relates to liens on the estates of persons deceased, and includes actors among the conditions preferred.

The third bill provides that actors shall be preferred creditors in all cases of executions and attachments, sums due them to the amount of one hundred dollars being first payable before the execution or attachment is satisfied.

The legislative committee on judiciary reported these bills favorably, and they all passed the Assembly by a unanimous vote on Feb. 13.

On Feb. 10 Mr. Kahn also introduced an amendment to Section 272 of the Penal Code, relative to the licensing of children in theatrical exhibitions. This bill is precisely the same as the Stein amendment passed by our legislature last year. It provides for the licensing of children to take part in theatrical exhibitions by the mayor of a city. If this bill becomes a law it will be interesting to see whether the California courts will adopt Judge Beach's interpretation of the term "theatrical exhibitions" as excluding singing and dancing.

The foregoing amendment has been favorably reported by the committee on public morals of the California Assembly with a strong recommendation for its passage.

"These bills will undoubtedly become a part of the Code of Civil Procedure in the State of California," writes Assemblyman Kahn to THE MIRROR. "The members of the Senate have promised to take favorable action at the earliest possible time."

REFLECTIONS.

Primrose and West's Minstrel company is on its way to the Pacific Coast, which section will be toured under the direction of Al. Hayman. Manager Truss reports large receipts for this attraction.

The new scenery for next season's Wang tour will be painted by Ernest M. Gros. The costumes will be made by Dazian from Alfred Thompson's designs.

L. N. Scott, manager of the Metropolitan Opera House at St. Paul, is in the city. Mr. Scott reports excellent business throughout the season.

The American Theatrical Exchange will open to-morrow. One of the features of the new agency will be the posting of open time in all cities where it will be open to the inspection of all.

Edward Vroom will soon give a special matinee to introduce his new version of Ruy Blas. It was received with marked favor in Toronto last November. For the matinee Mr. Vroom will issue a limited number of invitations to professionals of note.

☞ Uncle Phin, P. M.

William H. Crane has declined the proposal made him by Wall Street capitalists that he manage a theatre bearing his name, which they want to build at Broadway and Forty-sixth Street. The other offer which was received about ten days ago, was declined by the comedian last week.

By request Charles Frohman's Comedians will give a professional matinee of The Sportsman at the Standard Theatre next Friday afternoon. No tickets will be sold, and only members of the profession will be admitted.

After the engagement at Newark this week, the Potter-Bellew company will remain idle for three weeks. After then the tour is booked until June.

Beatrice Moreland is suing Rose Coghlan for several thousands of dollars. Miss Moreland left Miss Coghlan's support some weeks ago.

Howard Russell, of The Masked Ball company, and Ada Dwyer, of Across the Potomac, were married on Sunday afternoon at the house of Cora Tanner in Brooklyn.

A. M. Wilkison, manager of Alexander Salvini, has secured in Paris from the Porte St. Martin Theatre the complete *mise-en-scene* of Emile Blavet's play, Le Fils de Porthos, which continues the story of The Three Guardsmen. Mr. Salvini will produce this with elaborate scenic effects next season, under the title of The Son of Porthos.

Middaugh's Musical Comedy company, which opened in this State early in August in Our German Ward, will close a successful season of thirty weeks at Jefferson City, Mo., on March 4. Its tour has embraced all the important towns on the Northern Pacific Railroad as far West as Portland, Ore., and included British Columbia and California. The return East was made by rapid stages over the Santa Fé system. The season is reported to have been pleasant and profitable. Mr. Middaugh will probably tour with a melodrama next season, as Our German Ward reverts to Allen Wightman.

J. A. Solomon corrects the statement published last week as to his severance from Hands Across the Sea by saying that he was discharged from the position of advance representative of that organization because of a misunderstanding with an uninterested party.

William Courtleigh has engaged with Joseph Arthur to play Perry Rascom in Blue Jeans for the rest of the season.

The Hengler Sisters, dancers, appeared at the entertainment given at Lakewood the other day in aid of the New York Kindergarten Association, and were personally congratulated by Mrs. Grover Cleveland, vice-president of the association. Among others who appeared were Clementine De Vere-Sapio, Mabel Stephenson, Flavie Von Der Hende, Minnie Renwood, Edna Hockes-Springer, Marta Schneeloch, the Park Sisters, Raphael Diaz Albertini, little Walter Leon, the Romany band and Dunne's Imperial Japanese troupe.

Ida Burrows, of the Cordray Theatre company, Portland, Ore., fell and broke her leg while traveling with the company recently. She is now in St. Vincent's Hospital, at Portland.

Henri de Lussan, since his resignation from the Warde-James company, has taken up painting in Philadelphia. He will also design costumes and scenery.

Ethel Lynton, the soprano, has left the Bill's Boot company.

William Blaisdell has resigned from The Flag of Truce company and joined Pauline Hall.

Daniel Frohman's Lyceum Theatre company will play a special engagement of one month next September at the Columbia Theatre, Chicago, appearing in recent Lyceum successes.

John D. Gilbert has joined the Tar and Tartar company.

Go-Won-Go Mohawk, the Indian actress, will leave this month for a season in Europe, taking her horses and an elaborate scenic outfit by Lafayette W. Seavey. Mr. Seavey's scene representing an Indian encampment on the banks of a Western river is unusually elaborate and historically correct.

The Casino directors have adopted a by-law providing for the summary suspension or expulsion of any director who shall circulate or publish any matter derogatory or defamatory of that corporation or its management. Alexander C. Laesen cast the only vote against the provision.

James Fort, manager of the Rooney Comedy company, says that although it was a fact, as published, that the company's baggage was attached in Urbana, O., by Belle Muni, the fact did not indicate that the company was bankrupt. Mr. Fort says Miss Muni's action was taken to force him to pay her railroad fare back to New York, and in this she was successful. The laws of Ohio are very strict in this respect, and while a citizen of that State is required to furnish bonds before swearing out an attachment, a non-resident may take such action without giving bonds.

Rose Levere, who starred some time ago in classic roles, has been admitted to the bar in this city and will practise law.

☞ Uncle Phin, P. M.

Little Irene Franklin, who last season made a hit through the South as Editha, in Editha's Burglar, is now quite as successful as "that angel child" in The Prodigal Father. She seems to be equally apt in comedy and pathos.

Edith Athelston, a very pretty and accomplished young actress, is playing the title part in the Hanlons' Superba. She joined the company four weeks ago, replacing Louise Dempsey. It is Miss Athelston's first experience in a spectacular drama, but she has made a decided success and is receiving invariably flattering notices for her work from the press.

An extra laugh was created while the Pauline Hall Opera company was playing Erminie in Buffalo recently. When Cadeaux fell with a noise augmented by the tableware he had secreted in his clothing after his meal at the inn, the wife of the stage carpenter was sitting in the first entrance with her baby. The crash alarmed her so that she rose and ran upon the stage, where she stood, with her infant hugged close, embarrassed. She soon saw her error and fled, but the audience was convulsed.

James T. Powers will manage himself next season.

Wood Patton, treasurer of the Grand Opera House and Park Theatre, at Dayton, O., was a MIRROR caller last week. Mr. Wood has been on an extended tour, having visited St. Augustine, Fla., and returning sojourned in Baltimore, Washington, and Philadelphia. Mr. Wood was accompanied by his wife and two sisters. He says New York is the most attractive place on the continent.

Nellie McHenry is said to be contemplating a revival of The Brook.

W. M. Wilkison, manager for Alexander Salvini, who has been in Paris for several weeks, has cabled that he has secured the American rights to Miss Robinson, a great light opera success in that city. Mr. Wilkinson sailed for New York on Saturday on the *Bretagne*, and immediately on his arrival will arrange for the production of the piece.

Alice Hosmer Adams, who claimed that she was dismissed from the Little Tycoon company before the completion of her contract for thirty-five weeks at $65 per week, sued Henry Greenwall for the balance of her salary. The case came up before Judge Van Wyck, of the City Court, last Friday, and the plaintiff was awarded $1,895.40 by default. Mr. Greenwall's answer was that Mrs. Adams had failed to attend rehearsals and had insisted upon interpolating songs against the manager's protest.

Marcus Mayer sued Oscar Hammerstein to recover $88 35, half of the amount paid for a set of parlor furniture used by Mrs. Bernard Beere in As in a Looking-Glass. The case came before Justice McKeon in the Fifty-seventh Street Civil Court last Thursday. Mr. Hammerstein appeared as his own lawyer, and put the judge as well as the spectators in good humor. The plaintiff claimed that the furniture should have been furnished by the defendant under his contract, and that it was purchased because there was no furniture of the necessary kind in the theatre. The defendant claimed that the theatre supplies were ample. Decision was reserved.

It is now said that there is no hope that Arthur Moreland will ever recover his sight. The benefit to be tendered him at the Bijou Theatre next Sunday evening has the good will and assistance of Frank Sanger, Rich and Harris, Frank McKee, Frank Murtha, W. H. Powers, Hyde and Behman, Greenwall and Pearson, J. W. Rosenquest, Edwin Knowles, Tony Pastor, E. G. Gilmore, Joseph Arthur, Charles, Daniel and Gustave Frohman, Litt and Davis, and A. M. Palmer, while the volunteers for the entertainment promise one of the best programmes offered at a benefit in this city in a long time.

Beaumont Smith, of Modjeska's company, was taken ill in St. Louis, and was unable to play Buckingham in Henry VIII. Rudolph de Cordova assumed the role at short notice and played it acceptably.

Nini Bertini Humphreys has been engaged to sing at Marie T. Bankes Goethe's Lenten readings on Monday, March 5; at the Castleton, Staten Island, March 8, at the Madison Square Concert Hall, and on March 10 at Historical Hall, Brooklyn. She will sing "Kennst du das Land," from Mignon, and the "Jewel Aria," from Faust. She has also been engaged for the Irish concert to be given in Brooklyn on March 17, and for the Academy of Music, Brooklyn, on April 3. These entertainments are under the management of E. J. McGrath.

AT THE THEATRES.

Casino —The Fencing Master.

Opera-comique written by Albert Carr, composed by W. Meyer, adapted by Madeleine Lucette Ryley. Produced Feb. 27.

King Louis XII.	William H. Hamilton
Le Duc de Longueville	J. H. Ryley
Clement Marot	Charles Bassett
L'Eveille	John J. Raffael
Roland	Henry Leoni
Master Guillet	Maurice Abbey
The Chancellor of the Basoche	Bowman Ralston
The Enuerry of the King	William Castleman
Jouet	Charles E. Sherritt
A Royal Page	Mary Sears
The Watchman	Edward Regas
Marie de Angleterre, wife of Louis XII.	Helen Bertram
Jeannette	Minnie de Rue
Clarice	Mittie Atherton
Colette, a peasant	Juliette Corden

The vogue of The Fencing Master at the Casino demonstrated that admiration for the more romantic form of light opera had not been wholly swallowed up in the later and somewhat vitiated taste for the grotesque and the eccentric in this form of entertainment.

The Basoche, which immediately followed at the Casino, had a large, brilliant and critical audience last night. It, too, is romantic rather than ridiculous in action and atmosphere, and though its initial representation was in many things imperfect, the main impression suggested success.

The story is of the sixteenth century. The first scene is a public place in Paris, where a band of carousing students, forming the society of The Basoche, have gathered to elect their chief. Clement Marot, a young poet, is chosen. At his election he confesses to his friend, L'Eveille, that he has recently married Colette, a pretty peasant. As the members of The Basoche have taken oath never to marry, this is serious. Colette appears in search of her husband, and hearing Clement's voice she recognizes him and is about to claim him, when L'Eveille tells her there are reasons why the marriage must remain a secret, and induces her to take a room at the students' inn, "The Pewter Platter," where it is promised Clement shall visit her that evening. At this moment arrives Princess Mary Tudor, of England, who is to be married by proxy in the person of Duc de Longueville to the French king, Louis XII., who is a stranger to her. The princess, with her companion, the duke, is on a frolic, and determines to spend the night at the inn. Colette finds that there are now no vacant rooms, and in order to stay at the hotel acts as maid of all work. The princess, from her balcony, witnesses the festivities of the students, and hearing Clement called "King," she believes him to be her royal husband and falls in love with him. In like way Colette is dismayed to discover, as she thinks, that her husband is King of France. Amusing complications follow Clement's visit to the inn at night in consequence, and the King himself is led to believe for a time that Colette is his royal partner. All the troubles, however, are at last resolved and the end is happy.

The opera is artistically staged and dressed. The scenery, by Gros and Voegtlin, is handsome, and the costuming, presumably of the period, is rich, diversified and picturesque. The moving ensemble, too, is artful and effective, the chorus being large, sightly, tuneful and well drilled, and the orchestral work, under the baton of Gustave Kerker, is accomplished.

These general particulars, in fact, are more impressive than the individual ones.

The music, which the instruments so well illustrates, seems at times quite beyond the ability of the chief vocal executants. It is generally more ambitious than usually falls to the lot of comic opera singers.

Mr. Ryley was acceptable in his part, an artistic make-up assisting his impression. Mr. Bassett ambled aimlessly but amiably through his important role, being much more fortunate in his singing than in speaking. He seemed always to suffer a lapse of memory when not accompanied by the orchestra. Mr. Raffael's acting was amateurish to a degree, and his singing quite ineffective, and Mr. Leoni frequently lost his voice in attempting to sound the lower notes of the basso. A moment of Edward Regas, as the watchman, was melodious and artistic. Mr. Hamilton's King Louis was enjoyable, and Mr. Abbey as the landlord of the inn was painstaking.

Juliette Corden sang the part of Colette well, and in a pretty legendary melody in the second act won the house to enthusiasm. Her acting, however, is marred at times by the grimaces of a spoiled beauty. Miss Bertram essayed the music of her part boldly, but not effectively or with art. The minor figures and voices were competent.

Repeated performances will, of course, result in better individual showings. The story is engaging, the pictures presented are pretty, and the music, when uniformly well given, will be enjoyable.

Fourteenth Street —A Nutmeg Match.

Play in four acts by William Haworth. Produced Feb. 27.

Robert Lucas	E. A. Eberle
William Hartley	Earl Brown
George Washington Littlehales	D. Warfield
Tom Stoddard	Henry Herman
Rev. Dr. Osgood	William Lee
Nervy Kate	Oscar Schoening
Larry Bryan	Thomas Gibson
Jerry	William Kellam
Belle Mason	Helen Weathersby
Elizabeth Ann Alice Sharpe	Mrs. E. A. Eberle
Cinders	Annie Lewis

A town man marries a country girl—stroke one for William Haworth, author of the Nutmeg Match. It is a good old-fashioned stroke, but it hit the audience at the Fourteenth Street Theatre convincingly.

The town man has a sister. The sister has a betrayer. The betrayer has a grudge. It is against the town man. Consequently the betrayer gives the country wife to understand that her husband is the betrayer. The wife falls into the trap. Later on the husband falls into a pile driver. It is all because of the machinations of the betrayer—who, by the way, is a soft-tongued devil.

But the next act is the "home." The good people believe each other, and taboo the betrayer. That is all right.

A Nutmeg Match is not a perfect model of a play. But it is strong in one respect: it has a number of capital character sketches, and they are capitally acted.

As George Washington Littlehales, otherwise known as "Brick," a country lout, with a gaping mouth and a generous instinct, David Warfield makes a fine character sketch. His facial expressions and deportment are exceedingly praiseworthy.

Mr. and Mrs. E. A. Eberle, as a bluff farmer and a sly old maid, respectively, play discreetly and graphically.

Henry Herman, as the betrayer, enters into the ungrateful spirit of the part and plays conscientiously and forcefully.

A man named Oscar Schoening appears as a "gal." Compared with him as to size George K. Fortesque is a pigmy.

Annie Lewis, the star, as Cinders, a second edition of June of Blue Jeans, delighted the audience on Monday. She is an intelligent little actress and is winsome.

The pile-driving scene is the example of realism. It is quite as effective in its way as are the stamping machines, the fire engines, the buzz-saws and the human bridges of other plays of the same class.

Bijou —A Mad Bargain.

James T. Powers and a clever company of comedians appeared in a farce-comedy new to this city, entitled A Mad Bargain, at the Bijou on Monday night.

The piece is a crazy-patch work of travesties and humorous scenes, and each of the players undertakes to make as much fun as circumstances will permit.

The first act ends in a masquerade-like dance and the second act represents a humorous section of a flat of four rooms and a bath.

James T. Powers and Peter F. Daily keep the audience amused, but the veriest nonsense is constantly played throughout the piece.

Delia Stacey and Miss Forest dance cleverly, and Rose Cook plays the character of a gigantic cook with funny effect. In the last act, Mr. Dailey gives a very popular parody of songs and dances.

Tony Pastor's —Variety.

Tony Pastor's attractive bill pleased a large audience last night, and will no doubt throng his theatre all the week. Vesta Victoria has returned to make new friends. Paquerette is a star that still delights. J. W. Kelly, always amusing, is still here. The Big Four, Smith, Martin, Haley and Sparks, introduce their comic and acrobatic act. Girard Sear's donkeys, Jack and Gill, afford fun. Barker, the bicycle expert, performs feats that thrill, and the O'Brien Brothers, clever acrobats, Jessie Mac Hall, "the little nightingale," accompanied by Whitney Bennington, Carrie Morroe, the performer of wonders with paper, and J. C. Medway, the jumper, make up a goodly company.

People's.—A Night at the Circus.

Mercurial Nellie McHenry introduced her Night at the Circus to the People's Theatre clientele last night, and they endorsed it heartily. The audience was large and demonstrative. The sprightly star was very happy in her dual performance, and Ben Lodge, J. H. Bradbury, W. H. Mack, Sherman Wade, B. F. Grinnell, Roger Harding, Genevieve Reynolds, Maude Blanchard, Helen Byrne, Eunice Rennie, Harriet Williams, and Henrietta Byrne gave her adequate support.

Windsor.—Glen-da-Lough.

W. H. Powers' company appeared in Glen-da-Lough at the Windsor last night, and repeated the success of a short time ago at the Fourteenth Street Theatre. J. K. Murray appears to good advantage as Terence O'Toole, and sings and dances to the delight of those who are pleased by Irish comedy. F. Nicholas Crouch, the venerable composer of "Kathleen Mavourneen," is still with the company, and directs the orchestra during the singing of this sentimental melody.

Grand Opera House.—Spot McAllister.

After an absence from the city of several months Robert Gaylor returned last night and at the Grand Opera House appeared in Spot McAllister, which won such success on Broadway last season. This farce gives Mr. Gaylor his best opportunity, and he is very happy in it. He was well supported, and the entertainment pleased a large audience last night and promises to fill out a profitable week.

Koster and Bial's.—Variety.

Mons. and Mme. Deronville-Nancy made their first appearance in America at Koster and Bial's on Monday. They came from Paris, where they have been appearing at the Eldorado Garden. They sing and dance grotesquely and uniquely. They made an especial success in a hopping dance, and Mme. Deronville-Nancy's imitation of a lay figure convulsed the audience. The pair are welcome.

Violette, James Thornton, Dorothy Denning, and Frederic Solomon continue to appear.

Harlem Opera House.—The Crust of Society.

The Crust of Society was presented at the Harlem Opera House, last night, by John Stetson's company that produced it at the Union Square Theatre recently. The play is well set and the company composed of well-known and capable actors. Judging from the large audience and frequent applause last night the play promises to draw crowded houses during the remainder of its stay.

Columbus Theatre —Across the Potomac

The stirring war drama, Across the Potomac, was presented at the Columbus Theatre on Monday night, and met with a most enthusiastic reception. New scenery and effects have been added, and in the battle scene the people upon the stage number one hundred. The company gave complete satisfaction, and were recalled many times. Next week, Annie Pixley.

At Other Houses

Joseph Holland and his clever associates are giving enjoyment to large audiences at the Standard in The Sportsman.

The Girl I Left Behind Me fills the Empire steadily.

There is no weakening of interest in Lady Windermere's Fan at Palmer's.

These are the last nights of The Mountebanks at the Garden. Girofle-Girofla will be put on Thursday.

William H. Crane is playing to large and happy audiences at the Star in On Probation.

Gillette's Ninety Days at the Broadway has fixed its popularity. On Wednesday evening, March 8, many noted baseball players will attend in company to give countenance to the author's judgment in making a baseball player his hero.

Manager Hanley is in a dilemma. Cordelia's Aspirations has been in rehearsal, and is all ready for revival, but the public still patronizes The Mulligan Guards' Ball so persistently that this clever manager does not know when to change the bill at Harrigan's.

In spite of prime counter-attractions, Americans Abroad still draws large audiences at the Lyceum.

The novelties of women as ushers and gifts to patrons renew Uncle Tom's Cabin, which is still doing a good business at Niblo's.

This is the second week of Milton Nobles in For Revenue Only at the Union Square. T. W. Keene's engagement begins next Monday.

The Imperial Music Hall still maintains itself as one of the most popular resorts of its kind in New York.

The Dago is the bill at Jacobs' Theatre this week.

There was no performance at Herrmann's last night. The scenery for Yesterday, Mr. Henley's psychological curtain-raiser, was not ready.

THE BROOKLYN THEATRES.

Amphion —The Isle of Champagne.

Thomas Q. Seabrooke in The Isle of Champagne won the plaudits of a large audience at the Amphion Monday night. The ballet and the ensemble were excellent. Those of the company worthy of special mention are Alice Hosmer, Elvia Crox, Robert Dunbar, Walter Allen and Minnie Landes. Next week, Gloriana.

Bedford.—La Belle Russe.

La Belle Russe was given by Jeffreys Lewis and company at this theatre last night. The romantic drama was well received by a large audience. It will be given again Wednesday evening and at a matinee, Clothilde Tuesday and Friday and matinee Saturday, and Forget-me-Not Thursday and Saturday.

Park.—The Scarlet Letter.

The Scarlet Letter was acted by Richard Mansfield and his company to a large and appreciative house on Monday, at Colonel Sinn's Theatre. Mr. Mansfield's performance of Arthur Dimmesdale is eminently artistic and intensely interesting. The company is cast advantageously. The representation is decidedly impressive. Mr. Mansfield will remain at the Park next week.

Grand.—Mavourneen.

Chauncey Olcott and the well-balanced company selected by Manager Pitou presented the attractive Irish play, Mavourneen, to a good sized audience last evening. The production altogether is one of the most complete on the road, scenically and otherwise. Mr. Olcott sings agreeably and acts intelligently.

Columbia.—The Masked Ball.

John Drew, fresh from his triumphant Boston engagement, opened to one of the most fashionable audiences of the season at the Columbia last night. The piece is thoroughly amusing, and Mr. Drew is capitally suited in the leading part. His company is an excellent comedy organization, which works in perfect harmony. There was plenty of applause and several curtain calls. Jane is underlined for next week.

HE WILL NO LONGER CHOP WOOD.

A remarkable illustration of the vicissitudes of professional life is furnished by the discovery of Dan Emmett, formerly a prominent minstrel, and the author of that famous song "Dixie," in Mount Vernon, Ohio, earning his daily bread at the ripe age of seventy-eight years by chopping wood. Paul Kester is credited with the discovery, and he at once called the attention of the Actors' Fund to the case. It is needless to add that the Fund officials at once took action. Sufficient money was sent to Mr. Emmett by telegraph to render it unnecessary for him to pursue the labor of woodchopping for food, and means will be taken to further provide for him to the end of his days. The old minstrel had eked out his livelihood with the axe, by autographing and selling copies of the song that will make him enduringly famous. Now that he is identified, no doubt many collectors will wish to secure from him autographed copies of this melody in exchange for sums that will assist his living. The Fund would probably act as a medium in this matter.

FANTASMA'S POPULARITY.

The Hanlons' Fantasma so strongly retains popular favor that the S. R. O. sign remains an index of its business. The Hanlons have been so encouraged by the business this season that they propose to introduce elaborate changes in a World's Fair production of this spectacle.

☞ Uncle Phin, P. M.

TESTIMONIAL TO "AUNT LOUISA."

Aunt Louisa Eldridge is to have a testimonial. Aunt Louisa has taken part in many benefits. But this is the first time that one has ever been tendered to her. Could it be possible to find anyone more worthy of such a scheme? Aunt Louisa has devoted her life to making the lives of others happier. Turn about is fair play.

The idea of a testimonial to Aunt Louisa has been in the minds of several of her friends for quite a while. But Aunt Louisa has opposed her friends in this particular direction. She would be delighted, she said, to do all she could for benefits for others, but she hadn't the least desire to have a benefit for herself. The fact remains that a testimonial for her is, at this time, especially appropriate and necessary. That it will be one of the very largest ever given in this country there is the least possible doubt.

Mrs. Henry E. Abbey, who is a close personal friend of Aunt Louisa's, is the guiding spirit. Mrs. Abbey has received from every manager in New York the assurance that his company is at the disposal of Mrs. Abbey for the testimonial. She has secured the Academy of Music from Messrs. Gilmore and Tompkins for the occasion, and it is announced that the performance will be given on Thursday afternoon, April 6. Three committees are now being formed. They are called the Press, the Entertainment, and the Subscription committees. The following letter has been sent out:

It has been proposed by the friends of Aunt Louisa Eldridge to tender her a testimonial on or about April 6, in recognition of her many good deeds to her brother and sister professionals and as an expression of the high esteem in which she is held by her friends. We should be pleased to have your co-operation in making it a success. Kindly let us know by return mail that we may place your name on one of the committees, and if you will permit the use of the attraction (should we desire it) that is playing at your theatre when the performance is given. Yours very truly,

HENRY E. ABBEY,
FRANK W. SANGER,
A. M. PALMER.

Gilmore and Tompkins have agreed to furnish the orchestra and any members of their Black Crook company that the committees may desire. It is proposed that only the best talent be included, and a number of projects are under way that will tend to increase the novelty of the occasion and at the same time the sum of money to be handed over to Aunt Louisa.

The testimonial given to Lester Wallack at the Metropolitan Opera House six years ago netted $20,000 for Lester Wallack. Mrs. Abbey and those interested with her are exerting every effort to make it possible to raise as much money as that to hand over in this case.

A very small proportion of the theatrical people are appearing in New York during one week, but that does not alter the fact that managers, actors and singers throughout the country should in some way assist in making the testimonial a great success. Tickets will be issued shortly. The scale of prices has not yet been fixed.

The Mirror announces that it will receive subscriptions of money to add to the sum cleared by the performance at the Academy of Music. These subscriptions will be published in a list from week to week, beginning with the next issue.

MIRROR CALLERS.

Among those that called at the Mirror office the past week were: John Strauss, Mary Davis, Gertrude Gilford, Cute McDonald, Phyllis Ackland, Harry Randolph, Lansing Rowan, H. Wayne Ellis, Fred. Lennox, L. Maurice, Leon G. Martin, F. J. Titus, Selli Simonson, Henry E. Morritt, Adelaide Russell, May Pierce, Byron Douglass, Edith Kenwood, Richard Lee, Joseph W. Shannon, Emma R. Steiner, Milton Nobles, Marie Madison, Frederick K. Stearns, George H. Nicolai, J. Duke Murray, Edna Wallace, Ella Hunt, Julia Arthur, Lionel Bland, W. B. Royston, Henry Bergman, Henry Napier, Katherine Kendall, M. Courtley, L. G. Morton, H. L. Lee, and Reginald De Koven.

STOCKWELL'S UNCLE TOM'S CABIN.

Uncle Tom's Cabin was put on at Stockwell's Theatre, San Francisco, last night, by Manager Stockwell, preliminary to a season on the road, with Peter Jackson, the colored pugilist, as Uncle Tom, and Charles E. Davies ("Parson") in the part of the Auctioneer. Mr. Stockwell plays the part of Marks, and little Georgie Cooper is the Eva. H. R. Jewett is the George Harris and Simon Legree, and Minnie Ellsworth the Topsy.

ON THE TRAIL.

One of the sensations of next season will be the production of the melodrama On The Trail. A strong cast, an enormous tank, twelve Siberian wolves, six Mexican burros, etc., will form a part of the outfit. A rescue from the tank, a chase by the wolves, and a burning hut will be among the situations. All the effects are copyrighted, and will be produced in the best manner by Adelaide Leigh, the owner.

MANAGER SANGER'S VACATION.

Frank W. Sanger will leave New York on Thursday for a vacation of several weeks. He will go to Gibraltar, and will travel through Africa and Spain, visiting Seville and Granada. He will start for home on board the *Fuerst Bismark*, on March 24. Mr. Sanger will be accompanied by a party of friends. He looks forward to an enjoyable holiday.

IN TROUBLE IN SAN FRANCISCO.

Before the time for ringing up the curtain on the Baroness Blanc in Deception at the Bush Street Theatre, San Francisco, on Saturday night, the members of her company made a demand for their salaries. No money being on hand, they struck in a body. The small audience was dismissed.

OBITUARY.

Eugene A. McDowell.

Eugene A. McDowell died in an apoplectic fit in the Middletown Hospital on Feb. 14. He had suffered for a year from paresis, and since last October had been confined in that institution. The deceased had a long and varied experience as an actor and manager, and was well-known throughout the country. He first appeared with DeBar's stock company in St. Louis in 1865. When the Academy of Music was built in Montreal, he managed it and continued in that position for several seasons. Afterward he toured Canada annually, playing in repertoire. His last tour was from St. John's, N. B., through Canada to Winnipeg, Man., from which place he jumped, with a company of twenty-eight persons, to Jamaica, W. I., via New York. The tour was successful but Mr. McDowell's health began to fail, and when the company reached South America it was thought best to return to New York instead of going to South Africa, as had been intended. Paresis developed upon Mr. McDowell's return to this country. He was a clever stage manager, and many in the profession have benefited by his schooling. Mr. McDowell was forty-eight years old, and leaves a widow (Fanny Reeves) and a daughter aged fourteen. He was a brother of Melbourne McDowell.

Josephine Brohan.

Josephine Félicité Augustine Brohan, a well known French actress, daughter of the actress Augustine Suzanne Brohan, and sister of Emilie Madeline Brohan, also an actress, is dead. Born in 1824, she from childhood showed remarkable stage ability. After her earlier successes she entered a convent, as the theatre was distasteful to her. She was after a time induced to return to the stage, and made her debut at the Théâtre Française in Tartuffe. She was soon one of the leading actresses of France. In 1850 she made a tour of the French provinces and other countries, and was everywhere received with great honor. After twenty-seven years at the Comédie Française she retired in 1868 with a pension of 6,400 francs. She was a writer as well as an actress. She was the wife of M. Gheest, formerly Belgian Minister to France.

Other Deaths.

Amelia Fisher, who for nearly fifty years kept the old-fashioned boarding-place called the "Mansion," at 2 Bullfinch Place, Boston, died last Thursday. She was born in London in 1808, and made her first appearance on the American stage at the Bowery Theatre in 1827. After a few years she retired from the stage. Her house had been frequented by many dramatic notabilities. William Warren made it his home from 1844 until his death in 1886. Miss Fisher had two sisters in the profession: the elder, Jane, well-known as Mrs. Vernon, a player of old women parts, and Clara, now Mrs. Maeder, who but recently retired from active work.

Francis S. Wemyss, son of Francis C. Wemyss, for many years manager of the Walnut Street Theatre, Philadelphia, died a week ago last Sunday of paralysis, in the sixty-fourth year of his age. He was connected for years with the old Broadway Theatre in this city, at the corner of Broadway and Worth Street, and later served as a sergeant of police. He leaves a widow and four children.

AN INTERESTING SPEECH.

The Mirror last week briefly noted the opening of the new Lloyd Opera House, at Jamestown, North Dakota, on Feb. 6 by the Warde-James company in Julius Cæsar. In the audience were Governor Shortridge, the State officers, and a large representation from the Legislature, with prominent persons from all parts of the State.

At the conclusion of the fourth act of the play Mr. Warde appeared before the curtain and in behalf of himself, Mr. James, and the company spoke from the lines of the play:

"How many ages hence,
Shall this our lofty scene be acted over
In states unborn and accents yet unknown?"

Mr. Warde said:

"From Rome, forty-four years before the birth of our blessed Saviour, to North Dakota, in the United States of America, A. D. 1893; from soft Italian skies and the flowing Tiber to the snow-covered plains of Scutsman county, and the youthful city on the banks of the ice-covered James river, is a leap through time and space that the mind unaided can scarcely realize. To your aid, therefore, we bring the drama, and as a representative of dramatic art I welcome you on behalf of the management to this beautiful temple that has been erected and dedicated to its service. As an actor I thank the gentlemen whose liberality and public spirit gave birth to the enterprise, to the thoroughness with which they have accomplished their purpose, and incidentally to the forethought that has considered the convenience and comfort of the artist as well as that of the audience. As the gentleman who spoke before the play remarked, it is indeed an event in the history of the city, for it is a milestone on the road of progress, and this institution will take its place with your schoolhouses and your churches as an important factor in our modern civilization. I think that the play of Julius Cæsar is a fitting one to be first represented on its boards, for I feel that no one can listen to the lofty language of the world's greatest poet, witness its stirring action, and follow the superb patriotism of its grand characters, without being moved by its glowing sentiments of magnificent manhood, broadened, enlarged and enlightened by its example. In conclusion, ladies and gentlemen, permit me to thank you for the cordial welcome you have given my confrere, my comrades, and myself; to felicitate Messrs. Lloyd on the successful issue of this occasion, to congratulate you on having such public-spirited citizens in your midst, and to venture the hope that this edifice may long remain a monument to their honor and a home where you may enjoy good, pure, wholesome and worthy entertainment and amusement for many years to come."

A MODEST REQUEST.

It has come to The Mirror's knowledge that Mr. Gerry sent an emissary to the principal managers of this city recently.

He asked them to sign a paper stating that they were entirely satisfied with the present law respecting children on the stage and wanted no change.

Mr. Gerry's representative told the managers that the paper would be sent to the legislature at Albany, to be used to defeat the bill now pending there to permit the mayor to license children to sing and dance.

Several of the managers became indignant. Others laughed at Mr. Gerry's cool request. Others relegated the emissary to the tropics.

But not one manager, so The Mirror is informed, signed the paper.

MR. HALL REPLIES.

J. J. Hall writes to The Mirror, replying to the letter about him written by Doré Davidson and published last week. An unexpected crush of other matters alone prevents the publication of Mr. Hall's letter in full. In it he charges Mr. Davidson with misrepresentation of the facts. "Davidson," he says, "notified his company, myself included, at Louisville, that his season would close the following week at Nashville, and that we would be expected to pay our own fare to New York. He gave the extremely bad business as a reason for closing, adding that he could not afford to lose money in such quantities as he had been losing it. He said he had a Sunday night booked at Evansville, Ind., but was willing to add six more one-night stands and asked two weeks to do it in, in that way playing the company as far as Norfolk, Va., so as to close nearer New York, but he insisted that we give him the Sunday night performance at Evansville gratis, and at our own expense, in order to guarantee him against any loss in the meantime. This modern philanthropist added another night, making eight nights in two weeks, seven nights of which we were to receive salary for. We were compelled to submit, as he had us virtually in his power, and no one knew this better than he. His entire company will testify to that fact. Every one knows that he took every unfair advantage, and when he got our consent to his scheme he at once instructed his treasurer to write a different excuse for closing to the dramatic papers. When we arrived in Richmond, I discovered that we were billed for an extra matinee on Tuesday, and I at once asked Mr. Davidson if he intended to pay me for the extra performance. He refused even to argue the matter, and as I had already given him one performance, and that on the best night in the week, I thought I was entitled to pay for the matinee. He falsely stated that he did not know this matinee had been booked, as I have since met his agent in New York and found. His statement that I was under the influence of liquor is a falsehood. As to my being a disorganizer, people with whom I have done business know better. I made every fair proposition as to a settlement of our differences, even proposing arbitration, but to no end. As for his engaging a better cast, the fact is that he is cutting down expenses and engaging cheaper people." Mr. Hall adds that he is not only ready to leave his differences with Mr. Davidson to arbitrators, but is willing to let the latter select the judges provided they be members of the profession.

FOR REVENUE ONLY.

Objection has been raised to Tom Knowall, the newspaper man in For Revenue Only. Milton Nobles is charged with painting the reporter blacker than he is, and of having libelled the profession.

This criticism is utterly unfounded. In the first place, the reporter of modern sensational journalism cannot be libelled. In the second place, Mr. Nobles does not present Knowall as a type of the journalist, but he presents him as a type of a certain class of journalist.

In our humble opinion, the type in Mr. Nobles' play is far superior to the reality. Knowall is neither a blackguard nor a man of coarse feelings. He is a hustler, but his heart is in the right place.

His entrance by a window is not to be mentioned as a parallel for the atrocities committed by many reporters in this metropolitan centre. It isn't a circumstance to Albert Pulitzer's Astor House interview with Oakey Hall; to the eavesdropper that lay under some benches on a dirty floor to hear the deliberations of the Grand Jury not long ago, and to many other cases that we might mention.

Mr. Nobles' character is all right, and so is Mr. Nobles' play, which is one of the brightest, the liveliest, and the most entertaining pieces that we have seen in a long time. The dialogue is witty, and the political satire keen. To interest and divert an audience for four acts chiefly by means of clever lines and amusing characterizations is a feat that demands and deserves more genuine praise than Mr. Nobles has received in this city.

The acting is as good as the play. Mr. and Mrs. Nobles are seen to great advantage in For Revenue Only, and their company is admirable.

THE STOCKBROKER.

R. E. Graham will star during the season of 1893-94 under the management of Mullaly Brothers, in a farcical comedy called The Stockbroker, by Scott Marble, author of the successful Aunt Bridget's Baby and The Diamond Breaker. Mr. Graham is a clever comedian, and his many friends look for his unqualified success under these auspices.

A NEW THEATRE IN NEWPORT.

Summer residents of Newport have been dissatisfied with the theatre accommodations of that city, and purpose to build a new theatre at a cost of $100,000.

MATTERS OF FACT.

In another column is printed an interview with Mrs. Scott Siddons, who attributes her recovery from serious illness, due to traveling and physical overstrain, to Ale and Beef peptonized. This is said by physicians to be a remarkable tonic and restorative.

This season has been one of the best the George A. Baker Opera company has ever had. The demand for time has been so great that Mr. Baker, the proprietor and manager, has decided to send out a very strong company of sixty people to play both grand and comic operas. For this purpose he desires principals and chorus people, and should be addressed at once as per route in this paper. His season will consist of fifty-two weeks, and he will play nothing less than four week stands in the larger cities.

S. W. Langford, of Rolling Fork, Miss., has leased the opera houses at Greenville, Jackson, and Natchez, and will form a circuit, styled the Mississippi Circuit, of three of the largest cities in the State.

Lucy Schultz appeared at Hoboken on Tuesday night, Feb. 14, in the mad scene of Ophelia in Hamlet. Her personation of this character is entirely different from that of any other actress on the stage to-day. Her performance held the audience spellbound, and hearty applause followed after she had made her exit.

The Criterion Theatre, Brooklyn, can be leased for a term of years by a responsible party. Address J. M. White, 49 Beaver Street, New York.

Arthur Dunn, comedian, who is at present playing with the Babes in the Woods, will be at liberty after March 11, due to the closing of the season.

Lydia Yeamans-Titus is resting at present. She can be addressed care Low's Exchange, 919 Broadway, New York.

Stylish costumes for the street and stage are made by V. de Gray of 208 East Fourteenth Street, who guarantees a perfect fit at reasonable terms.

Wife for Wife still meets with great success on the road. Besides the strong dramatic features now introduced, two new sensational stage effects will be added next season.

Managers of week stands only desiring to book Gallagher and West in The Colonel and I, a play in three acts by Frank Dumont, should address Charles Hine, Naugatuck, Conn.

Sadie Connolly has scored a hit with the Von Yonson company.

Harry Vaughan, who has had a varied experience with Nora Machree since the death of Sadie Scanlan in the West, is in town disengaged. Mr. Vaughan carried the company through much trouble, but landed them in New York with salaries paid in full. He is one of the most energetic men on the road.

The Grand Opera House now being built at East Liverpool, O., will be opened Aug. 28, 1893. The house will seat 1,200 people, the orchestra holding 750 and the balcony 450. The equipments will be first-class and modern throughout, and the house will be one of the best in Ohio. The manager is prepared to book for the season of 1893-4. James E. Orr will be manager. He can be addressed care A. C. Wolfe, Wellsville, O.

No Anti Pyrine in Bromo-Seltzer
cures all headaches. Trial bottle 10c.

CORRESPONDENTS WANTED in all towns and cities for a new illustrated magazine. Address THE DRAMATIC AND MUSICAL MAGAZINE, 1127 Broadway, New York.

Mr. T. H. Winnett
Is prepared to represent theatres and attractions, route and book combinations, and transact a general theatrical business at 1193 Broadway, New York city.
Plays for sale and on royalty

SADIE CONNOLLY
THE HIT with VON YONSON.
"Time cannot wither nor custom stale her infinite variety."

ON ROYALTY.
The Successful Melodrama.
FIGHTING FORTUNE
Special Printing. Will accept a partner with capital
Address HARRY N. DOWLEY,
Mirror Office.

East Liverpool, Ohio
NEW GRAND OPERA HOUSE
Seating capacity, 1,200. Upholstered furniture. Stage, 70 by 50, 42 ft. in the clear from floor of stage. No grooves. Electric car line passes main entrance. A population of twenty thousand to draw from. TO OPEN AUG. 28, 1893. Secure dates for season 1893-94 by addressing
JAMES E. ORR, Manager.
Care of A. C. Wolfe, Wellsville, O.

AT LIBERTY.
IVY QUARTETTE (The Original).
A. SHOUP, First Tenor.
B. HENRI, Bass.
C. HART, Second Tenor.
C. NAUTZ, Baritone.
A Feature.
The strongest on the road; composed of actors and singers, introducing musical specialties. Burlesque or dramatic Managers address box 463, Louisville, Ky.

KARL
I have tried the effects of Dr. Warren's Troches during the past two weeks when ever I have had a slight hoarseness and have found them beneficial to my voice while singing
Very sincerely yours,
TOM KARL.
Box sent by mail on receipt of 25c. by the American Medicine Co., Manchester, N. H.

The Empire Printing Co.
Cin. O.
88 E. 8th St.
THE LEADING
THEATRICAL
PRINTERS
IN ALL BRANCHES.

THE
ACADEMY OF MUSIC,
PHILADELPHIA, PA.
The largest theatre in Philadelphia, seating upward of 3,000; acoustically perfect; equipped with 150 sets of scenery, and the favorite house for high-class musical and dramatic representations, balls, etc., has
Open Time Throughout 1893-94,
renting to or sharing with leading attractions only. Open dates, terms, etc., may be ascertained of
FREDERICK L. GRUBB,
care of Schuberth & Co., 23 Union Square, N. Y.

AMERICAN THEATRICAL EXCHANGE.
1180 B'DWAY.
NEW YORK.

Regular Light Opera Season for 1893 opens at Albaugh's Grand Opera House, Washington, D.C., May 1.
Company now forming.
Address all applications to DICKSON & HENNESSY, Managers, Care Thos. W. Keene Co. En route.
Or, Union Square Theatre, New York City.
Feb. 25 to April 1.

New Grand Opera House, East Liverpool, O.
To open about Aug. 28, 1893. First-class attractions desiring to book for season 1893-94 should address the management.
The house will be equipped throughout with the latest folding chairs, orchestra seating 750, balcony 450, total seating capacity 1,200. Lighted by electricity and heated by steam. Dressing-rooms first-class and comfortable. Stage, 70 ft. wide by 50 ft. deep, 42 ft. to gridirons. Sixteen new and complete sets of scenery, and all the latest and modern improvements and equipments, making this THE BEST OPERA HOUSE IN THE BEST SHOW TOWN IN OHIO (of its size, population about 12,000). Excellent railroad facilities, with seven good towns within a radius of twenty-five miles on the same railroad line. Write at once and secure a date.
Address JAMES E. ORR, Manager,
Care of A. C. WOLFE, Wellsville, O.

Managers, Attention!
I am author of the following plays: Zozo, the Magic Queen; He, She, Him, Her; Jerry; the new Only a Farmer's Daughter, The Irish Corporal Out of Sight, Asleep and Awake, The Beautiful Slave, The Planter's Daughter, Only a Woman's Heart, A Woman's Love, The New Clemenceau Case, introducing "The Man from Chicago;" One Woman's Fate, A Beautiful Fiend; all of which have been successfully played for more than one season. I also control Bartley Campbell's play of Fate.
Any of the above plays for next season excepting Zozo, which has been secured by T. E. Mills, and Out of Sight which I have sold to J. H. Magee. For terms address
C. R. GARDINER,
1432 Broadway, New York.
Local managers are warned against allowing any party to play the above without showing authority.

The New Park Theatre,
Broadway, Corner 29th St.
TO LEASE.
H. R. DREW & CO., 1 West 29th St., Cor. 5th Ave.

ALWAYS ON TIME.
SOSMAN & LANDIS' GREAT SCENIC PAINTING STUDIOS, CHICAGO ILL.
We now have two immense studios with paint rooms 90x150 and 99x200 feet respectively. Every modern facility. A corps of fifty artists and stage machinists.
Scores of the leading theatres in this country have been stocked with scenery by our firm.
Managers of combinations are notified that we shall make a special feature of scenery for productions during the coming season. This class of work will be under the personal supervision of Mr. Thomas G. Moses, the well-known scenic artist.
We deal in everything needed on a stage. Hardware, Lithographs, Figures, Carpets, Grass Mats, etc.
Correspondence solicited. SOSMAN & LANDIS, 239-249 South Clinton St., Chicago.

CRITERION THEATRE, BROOKLYN
TO LEASE FOR TERM OF YEARS.
Seating capacity, 800. Owner of above house will lease same if he can find the right party. Only those who are responsible and would intend conducting a first class house in every particular will please reply.
Office hours, 3:30 to 5:30. Address J. W. WHITE, 49 Beaver St., New York.

ALFRED E. AARONS & CO., Dramatic, Musical and Variety Agency.
1193 Broadway.
Sole New York Representatives of WILLIAM J. GILMORE'S Theatres and Attractions.

By SUTTON VANE, Author of
THE SPAN OF LIFE,
BEYOND THE BREAKERS,
Melodrama in four acts;
VENGEANCE IS MINE, Melodrama in four acts;
UNDER COMPULSION, strong society play in three acts;
A DEED OF GIFT, Domestic drama in four acts;
THE FLOWERS GREW FAIRER,
PRISON BARS,
And numerous one-act plays.

WILLIAM CALDER
Manager and Proprietor of Sutton Vane's great drama,
The Span of Life
Hold the entire American rights of the following plays, all of which are duly copyrighted and protected:

FATE AND FORTUNE.
By JAMES J. BLOOD.
Melodrama in four acts. Produced at the Princes Theatre, London;
A HIDDEN FOE.
By IVAN L. CASSELLIS. Melodrama in four acts
Address,
Taylor's Exchange, 38 W. 28th Street, N. Y.

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

in O'Dowd's Neighbors 19; Andrews Opera co. in Dorothy 20; both to fair business.

ANGOLA.—THE CROXTON (P. A. Croxton, manager): This new and beautiful house was opened Feb. 16 by The Burglar to S. R. O. at advanced prices. Receipts, $429. Swedish Quartette 20; good house.

ANDERSON.—DOLEY OPERA HOUSE (R. H. Colefair, manager): N. S. Wood Feb. 18; Merry Cobbler 20; both to fair business. Andrews Opera co. in Dorothy to a good house 21. Lewis Morrison in Faust 23; big business. Gray and Stephens in Vesper Bells to good business 25.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager). Crandel and Zoellner's A Busy Day to fair business Feb. 17, 18. George Kennan gave an excellent lecture on Siberia to large business 20.——GRAND OPERA HOUSE (William Foster, manager): The McCann-Kendall co. opened a week's engagement at popular prices to a large audience. Co. good.——BIJOU THEATRE (Charles F. Handy, manager): Large business week of 13-18. New faces this week: Lady Aama, Princess Josepha, Professor Addy, Mlle Berlha, Barciff Brothers, Dixon Brothers, Frankie Clifton, Victorellis and Thurrell.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): The Chicago Mandolin Trio Feb 17 to a small but well-pleased audience. One of the Finest 21.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Hoyt's Hole in the Ground Feb. 15. J. K. Emmet in Fritz in Ireland to a full house 17.

ATLANTIC.—OPERA HOUSE (Lester L. Tilden, manager): Spooner Comedy co. Feb. 13-18 to big business. Barlow Brothers' Minstrels canceled date of 4.——ITEM: Will McAlister, in advance of the Spooner Comedy co., celebrated his birthday 18 by giving a banquet to the co. and a few invited guests. He was presented with a diamond stud, large make-up mirror, and a gold pen by the co.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): One of the Finest Feb. 15, 16; fair business. A Trip to Chinatown 23; Our Married Men 28.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): J. K. Emmet in Fritz in Ireland Feb. 16 had a good house and appreciative audience. Master Bertie Young making a hit. Charles Hanford in Julius Cæsar 18 filled the house and was compelled to respond to numerous curtain calls.

CLINTON.—DAVIS OPERA HOUSE (H. F. Tate, manager): J. K. Emmet in Fritz Feb. 21; large and well-pleased audience.——BIJOU OPERA HOUSE (William McMillan, acting manager): Charles A. Hanford in Julius Cæsar 14; fair house. Jean Voorhees in New Clemenceau Case 16; good house.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Fanny Rice in The Little Broom Seller and A Jolly Surprise gave an excellent performance to a good house Feb. 16. Gardner's Clemenceau Case canceled date 18.——OPERA HOUSE (Duncan and Coates, managers): Holden's Comedy co. we. k commencing 13; fair business.

FORT DODGE.—PESSLER OPERA HOUSE (T. F. Rankin, manager): Iowa State Band Concert Feb. 27.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Charles Hanford in Julius Cæsar to good business Feb. 17.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Corse Peyton Dramatic co. in repertoire at cheap prices to good business week of Feb. 13-18.

KANSAS.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Clarke and Williams in Our Married Men drew a very good house Feb. 13. Fairies' Well had a small house 16; performance good.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Owing to the bad weather the Jane Coombs co. presented Bleak House to a small house Feb. 16. Al. G. Field's Minstrels 22; Royce and Lansing 22.

OTTAWA.—OPERA HOUSE (D. K. Emerson, manager): Our Married Men Feb. 16; small audience.——AUDITORIUM (D. M. Clark, manager): Payton Comedy co. 13-16; fair business. Band Boone, assisted by Stella May, vocalist, 17; large audience.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Barlow Brothers' Minstrels Feb. 14; good business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (L. E. Woodin, manager): Uncle Hiram Feb. 20; fair business. Jane Coombs in Charles Dickens' Bleak House 17; good house.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): The Alonzo Hatch Entertainers Feb. 14; good business. Barlow Brothers' Minstrels 15; crowded houses. Si Plunkard's Farmers' Band 16; packed house.——AGAIN: J. C. Lewis lost a valuable diamond ring in Manhattan, Kans.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Charles Dickson in Incog, preceded by a curtain-raiser, The Salt Cellar, drew a crowded house Feb. 15. Prof. Flint, the mesmerist, 16-18; fair business.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Barnes and Summers' Players Feb. 13-18 in Southern Rose, Ranch King, Hearts of Gold, 100 Wives, Nobody's Child, Fauntleroy, and Lady Nell. Dr. Flint, the hypnotist, 19-25.——GRAND OPERA HOUSE (L. M. Crawford, manager): Trans-Oceanic Star Specialty co. 20; Mr. Potter of Texas 23; Our Married Men 29; Barlow Brothers' Minstrels 23.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Mr. and Mrs. Robert Wayne opened a week's engagement Feb. 20; packed house. Patti Rosa 2.

ASHLAND.—THE ASHLAND (B. F. Ellsbery, manager): A Fair Rebel Feb. 16; fair audience.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): A Messenger from Jarvis Section Feb. 17 and Saturday matinee to fair business. Friends 20; large and fashionable audience.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): A Messenger from Jarvis Section Feb. 19; small house.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: W. S. Cleveland's Minstrels Feb. 12; good business; performance unsatisfactory, as it was hurried to catch ten o'clock train.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors): Lillian Lewis in Lady Lil Feb. 20; crowded house. Co. good.

NATCHEZ.—TEMPLE OPERA HOUSE (Theodore T. Hammet, manager): Deshon Opera co. Feb. 13-18 proved to be one of the most enjoyable attractions of the season. Lillian Lewis 17 was greeted by the largest and most fashionable audience of the season; largest receipts in the history of the new house. Dr. Bill 23; Cleveland's Minstrels 25.—ITEM: At a meeting of the finance committee of the Opera House yesterday it was decided to lease the Temple Opera House for the coming season to S. W. Langford, of Rolling Fork, Miss. Mr. Langford has charge of the opera houses in Jackson, Miss., Vazoo City, and Greenville.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Barry and Fay in McKenna's Flirtation Feb. 16; good business. Powell, magician, 17, 18; poor business.——THE NOREMBEGA (H. C. Bean, manager): Wallace Hopper's Dramatic co. 20-25.

AUGUSTA.—NEW OPERA HOUSE (Frank A. Owen, manager): Barry and Fay in McKenna's Flirtation Feb. 17; fair business. Powell, the prestidigitateur, 20, 21; poor business.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futteret, manager): The McGibney Family Concert pleased a fair sized audience Feb. 21. Charles A. Loder in Oh, What a Night 25.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Hallen and Hart presented The Idea for the Elks' benefit to a large and well-pleased audience Feb. 16. John McWade and Alice Carle in vocal selections were especially well received. The Waifs of New York, with Lizzie Mulvey in the leading role, had a fair house and gave a satisfactory performance 20.——GAIETY THEATRE (Abe Spitz, manager): The reopening of this house by the Early Birds Burlesque co. drew a large-sized audience 20. The specialties introduced by Carmanelli, Sparks, Haley and Richards, Carroll and Elmer, Loring and Love, Cora Strong, and Mlle. Lucille were well received and liberally applauded.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Anderson's Comedians in Two Old Cronies to a fair house Feb. 15. The Voodoo played a return date 17 to a light house. Thomas E. Murray and a clever co. pleased a responsive audience. Richard Golden was inimitable as Old Jed Prouty matinee and night of 18 to small houses. Kidnapped 20; small house. Prof. Lang's Banjo concert 21 pleased a small house.——MUSIC HALL (Thomas and Watson, managers): Unknown 13-18, variety, to good business.——BIJOU THEATRE (Abe Spitz, manager): Parisian Folly co. 13-18; good business.——ITEMS: The Jed Prouty co. presented silver spoons to the ladies as souvenirs of the 1,152d performance of that play 18.—The local Elks have commenced work on their new club-room.—Ida O. M. Rogers, a Lowell girl, has resigned from The Dazzler, and is spending a vacation with relatives here.—Paul E. Quinn, minstrel, a Lowell boy, is in town for a few days.

HOLYOKE.—OPERA HOUSE (W. Z. Kendall, manager): Cupid's Chariot Feb. 15; Waifs of New York 18; both to fair houses. The Dazzler 21; good house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Ullie Akerstrom Feb. 18, matinee and evening, in Miss Roarer, to good business. Reno and Ford's co. 20 in Joshua Simpkins; small house. Kidnapped 21; fair business.

MARLBORO.—THEATRE (F. W. Riley, manager): Cupid's Chariot Feb. 16 gave a pleasing entertainment to a fair audience. Devil's Auction 20 to a good house.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hallen and Hart presented their new play, The Idea, Feb. 15 to an audience of goodly numbers, who seemed to be fairly well pleased. The Soudan did a large business 16-18.

NORTHAMPTON.—ACADEMY OF MUSIC (William N. Todd, manager): Waifs of New York did a fair business Feb. 17. Marie Hubert-Frohman did a fair business with The Witch in spite of bad weather 18. Trinity Glee Club 21; large and fashionable audience.

PITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Richard Golden in Old Jed Prouty Feb. 15; full house. The Powers Brothers in Cupid's Chariot 18; good business.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Voodoo Feb. 14; fair business. The Witch 16; light business.——ITEM: Mary Anderson, of John Stetson's Crust of Society No. 2, is at home for a few days. She will start out again with the No. 3 co. shortly.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The popularity of Bartley Campbell's romantic melodrama, Siberia, was well attested by the large audience that attended Feb. 15. Lost Paradise 20; good house. Duff's Opera co. 21; small audience.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Two Old Cronies Feb. 16; good house. Co. good. The Voodoo 18; large house. Co. good. Cupid's Chariot 20; small house.——ITEM: An excellent portrait of Manager West adorned a page of the Elks' souvenir programme, which was, by the way, one of the handsomest ever issued here. Mr. West was one of the committeemen.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Amateur Minstrel performance given by the Chelsea Ramblers Feb. 16 to a large and fashionable audience.

GLOUCESTER.—CITY HALL (Buskin Club, managers): Two Old Cronies (Anderson's) to S. R. O. Feb. 20.——CITY HALL (Oxford Club, managers): Joshua Simpkins 18; fair house.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Gray and Stephens in Vesper Bells played to a top-heavy house Feb. 21. The Midnight Alarm 27.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): Paul Kauvar, presented by a capable co., attracted good-sized audiences Feb. 15, 16. Tuxedo 3.——GRAND OPERA HOUSE (O. Stair, manager): A Midnight Alarm held the boards all this week, and while it does not possess the merit of other "fire engine" dramas, the audiences seemed to be amused.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Mrs. Mary Scott-Siddons, reader, benefit of Y. M. C. A., pleased a large audience Feb. 15. Walter Lawrence in Fabio Romani 17; fair house.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): J. B. Brown Dramatic co. Feb. 13-18; fair business.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): After Dark Feb. 14; fair house.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Madeline Merli gave an excellent production of Frou Frou to a small house Feb. 17.

DOWAGIAC.—MEMORIAL THEATRE (A. B. Gardner, manager): Madeline Merli in Camille, return date, to satisfactory business Feb. 14.

YPSILANTI.—DRAPER'S OPERA HOUSE (H. L. Stoup, manager): Side-Tracked, with Jule Walters as Horatio Nerves Booth, to a full house 15.

COLDWATER.—TIBBIT'S OPERA HOUSE (H. Henning, manager): Aiden Benedict's Fabio Romani Feb. 10 to a good house. Madeline Merli in Frou-Frou played a return engagement to a large and fashionable audience 16. Everybody pleased.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): Madeline Merli in Frou-Frou Feb. 10; good business. Frank Tucker's Metropolitan Theatre co. 13-18; good business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Rush, manager): The Fritz Excelsior Minstrels, local, Feb. 16; good business. A full house greeted Paul Kauvar 17, and were very well pleased with the performance.——ITEM: Aubrey Mittenthal, of the Paul Kauvar co., was tendered a reception while here by his brothers, who reside in this city.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Fairies' Well was enjoyed by fair attendance Feb 17. The Smugglers to a top-heavy house 18.——ITEM: George Timmons will put on a new Irish play, to alternate with Fairies' Well, next season. The piece is unnamed as yet.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Ohrstrom-Renard Lyric Artists pleased a small audience Feb. 15.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): Charles E. Dickson, with a very capable co., delighted a good-sized audience Feb. 14. Miss Rodiam, a very charming actress and pretty woman, divided the honors with Mr. Dickson. Barlow Brothers' Minstrels brought out a good audience of Sunday nighters 12, and presented an attractive performance. Hopkins' Trans-Oceanic Star Specialty co. 22.——Mr. Potter of Texas 23; Charles A. Gardner 25.——MENTION: The New Crawford Theatre is now practically completed, and Mr. Crawford himself told your correspondent everything would be in shape for opening March 2, as advertised.—Plans have been completed for inspection of owners of Tootle's, with a view to remodeling immediately after the expiration of Mr. Crawford's lease.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Mr. Wilkinson's Widows to fair business Feb. 16. Frohman's Gloriana 24.

BROOKFIELD.—BENNETT OPERA HOUSE (D. F. Howard, manager): Dumb Heroes Feb. 14, canceled.——GREEN'S OPERA HOUSE (L. Huffaker, manager): World's Fair Stereopticon co. 7, 8; very poor business. Broadbolt Comedy co. 9-11; small houses.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (George W. Thoms, manager): Valborg Hovind Stub Concert Feb. 15; large house.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): A Railroad Ticket was presented to a top-heavy house Feb. 20.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): U and I Feb. 21; Lyceum Theatre co. 27, 28.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): U and I to immense business Feb. 13, 14. Schilling's Minstrels to good business 15, 16.——ITEM: Owing to the Legislature meeting here, business for traveling cos. is very good, especially so with cos. of any merit whatever.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): George P. Murphy and Lederer's stock co. in U and I Feb. 15, 16; good business. Katie Putnam in repertoire 21-25.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Very large audiences greeted Pitou's Power of the Press Feb. 16, 17; this melodrama is superbly staged, and the co. an excellent one. George Kennan, booked for his illustrated lecture on Siberia, was compelled to cancel on account of illness. Hopkins' Trans-Oceanic Specialty co. 23; Herrmann 24.——THE FUNKE (L. M. Crawford, manager): The McCann-Kendal co. closed their two weeks' engagement 18, and Barnes and Summers co. begin a five nights' engagement 20 with A Southern Rose. Mr. Potter of Texas 25.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Turner's English Girls Feb. 17; good business.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): E. J. Hassan's One of the Finest Feb. 15; small house. Chicago Lady Quartette 16; crowded house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): For the second time this season The Crust of Society was presented in this city Feb. 15, before a good sized audience. Ullie Akerstrom in Miss Roarer to good business 21.

PORTSMOUTH.—FRANKLIN OPERA HOUSE (E. A. Mitchell, manager): Wife for Wife Feb. 15; small house. The Vendetta to light receipts 17. Hoss and Hoss had the severest storm of the season to contend with and drew lightly 20.——MUSIC HALL (John O. Ayers, manager): The Crust of Society was admirably presented to a fair house 16. Two Old Cronies to good receipts 18.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Wife for Wife 16; business fair.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Col. William M. Morton, manager): Agnes Herndon in La Belle Marie: or, A Woman's Revenge Feb 20-25 to fine houses; everyone pleased. Potter-Bellew co. 27-4.——JACOBS' THEATRE (M. W. Tobin, representative): Ole Olson to good houses 20-22. The attraction reached the German element and brought them out in good numbers. The Stowaway to crowded houses 23-25; Siberia 27-4.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, proprietor): H. W. Williams' Own co. 20-25 to the usual crowds. Reilly and Woods co. 27-4.——ITEMS: All of the three theatres gave special holiday matinees 22, and held extra large houses.—Newark Lodge, No. 28, of the Theatrical Mechanics' Association, will hold its second grand ball in Saeger Hall 9. The committee of arrangements which has the affair in charge promise a big time. The lodge is composed of the employes of the different theatres in the city. It is a benevolent organization and during the past year has expended nearly $400 in relieving the sick.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): The Tourist Cycling Club Minstrels Feb. 15 to a big house. James T. Powers presented A Mad Bargain 15 to fair business. Still Alarm drew fairly well 17, 18. The Country Circus pleased a medium-sized audience 20. Scenery and effects fine. The Stowaway was presented 19, 21 to good houses. Ada Gray in East Lynne 23-25.——PEOPLES' THEATRE (George E. Rogers, manager): Fair audience week ending Feb. 18 with Marie Sanger's Royal Burlesque co., who gave a good specialty programme and pleased the patrons well.

DOVER.—OPERA HOUSE: The Old Soldier co., in which Phil. W. Peters is the star, Feb. 22. Agnes Herndon 28.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Julia Marlowe to S. R. O. Feb. 21.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Country Circus Feb. 16-18; attendance very large. The Stowaway gave a very pleasing performance 20 to a fair house. Joseph Arthur and a fair co. presented The Still Alarm 22. The matinee and evening performance was well attended.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Country Circus (No. 2) Feb. 21; fair house.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Dark Secret Feb. 17, 18. The Country Circus 22; S. R. O.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): Dockstader's Minstrels Feb. 21-22 to fair business. Ole Olson followed for three nights opening 23 for the benefit of some kind of local club.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Jeffreys Lewis Feb. 15, and matinee, to small business, it being Ash Wednesday. The Colonel 20; fair house.

ASHEVILLE.—GRAND (C. Sawyer, manager): Wilfred Clarke Feb. 20 in Tit for Tat; large house.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Rose and Charles Coghland gave their excellent production of Diplomacy Feb. 20 to a large house. Owing to the snow blockade the co. were obliged to appear in street dress during the first two acts.——LELAND OPERA HOUSE (H. P. Soulier, manager): Thomas W. Keene 20-22; fair houses. Two performances were given of Richard III. which were probably the most complete as to scenery and costumes ever seen in Albany. Of the supporting co. Frederick Paulding as Henry VI. was the favorite. Mavourneen 23-25.——FAMILY THEATRE (C. H. Smith, manager): John A. Stevens' Unknown is the attraction 20-22; good co. to fair houses.——GAIETY THEATRE (Thomas Barry, manager): Ouida's Marvels 20-25; good business. Nibbes' Burlesque co. 27-4.

UTICA.—OPERA HOUSE (H. E. Day, manager): Daniel Frohman's co. presented The Grey Mare Feb. 15 before a fair-sized but well pleased audience. Henry E. Dixey 16.——George W. Monroe presented Aunt Bridget's Baby before a good-sized audience.——George C. Staley in A Royal Pass 21 to a fair sized audience.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Thomas W. Keene presented Richard III. to a fine audience Feb. 17. James B. Mackie presented Grimes' Cellar Door 18 to a fair house 20; fair performance.——ITEMS: The manager of Thomas W. Keene reports that they are on their way to New York, and after their engagement there, will close for the season.—Professor John Bostelmann has resigned his position as leader of the orchestra, to take effect 1, much to the regret of all our theatregoers.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Under the Lion's Paw Feb 15; good business. Runaway Wife 21; fair house.——THEATRE NORMANDIE (Will S. Bevans, manager): Helen Barry in A Night's Frolic 20; blizzard prevented a very large attendance; good performance; excellent co.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): McKenna's Flirtation Feb. 10, crowded house. Limited Mail 15; large audience. Agnes Herndon 17; good house. Katherine Rober in A Heroine in Rags 20; small house.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (C. L. Purrington, manager): The Duff Opera co. attracted a large audience Feb. 15 and rendered A Trip to Africa in a delightful manner. New York Day by Day billed for 17 failed to appear owing to a confusion of dates. The Redding-Stanton co. opened a week's engagement 20 in repertoire to a full house.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Pete Baker in Chris and Lena Feb. 17; good performance to good business. Boston Ideal Comic Opera co. in Galatea 21; good performance; business the same.

COHOES.—CITY THEATRE (E. C. Game, manager): Agnes Herndon in La Belle Marie to big business Feb. 16. Gorman's Minstrels as usual filled the house 18. Katherine Rober in A Heroine in Rags 21 under the management of Phil H. Irving. George C. Staley in A Royal Pass 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Kittie Rhoades to good business week of Feb. 13.

GENEVA.—DOVE'S OPERA HOUSE (F. K. Hardison, manager): Paderewski Feb. 8; large audience. Fisk Jubilee Singers 14; S. R. O. Boston Ideal Comic Opera co. 15; small house.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Henry E. Dixey Opera co. Feb. 21; Sport McAllister 23.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Russell's Comedians at cheap prices to fair business Feb. 16-18.

MT. VERNON.—FIFTH AVENUE OPERA HOUSE (J. Edwin Hall, manager): The ushers of the Opera House had a benefit Feb. 17; good house. Manager Hall kindly donated the house. Siberia 18; large and well pleased audience.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Mavourneen with Chauncey Olcott in the leading role Feb. 20, benefit of Tucker Hose co, No. 2, to very good business.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Fisk's Jubilee Singers Feb. 22; fair business. The Cannon Ball Express co. 23; good business.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): The Boston Ideal Comic Opera co. Feb. 16; fine house. Right Side Up 20; poor house.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: George W. Munroe Feb 16-18 to good business. The Clemenceau Case 21; Hands Across the Sea 22-25 to large houses. Corinne 27-4.——WIETING OPERA HOUSE (Wagner and Reis, managers): The Duff Opera co. in A Trip to Africa was well attended Feb. 16. The Grey Mare to light attendance 17, 18. The Outsider drew lightly 20, 21. The Player's Club in Penelope, and Suspended Animation 22 to large houses; performance excellent. The Coghlans in Diplomacy 24.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): The Lion Tamer was presented by Francis Wilson and co. Feb 20-22 before large and delighted audiences. Russell's Comedians 27-1; Charles Dickson 2-4.——COOK OPERA HOUSE (H. R. Jacobs, manager): Corinne to crowded houses 20-25. Ole Olson 27-4.——ACADEMY (H. R. Jacobs, manager): Rose Hill's Folly co. attracted big business 20-25. The several specialties were warmly received. Lester and Williams 27-4.——MUSEE THEATRE (M. S. Robinson, manager): Riley and Wolfe's Metropolitan Vaudevilles in the theatre, and La Monte, magician, and The Durstmullers in the lecture hall pleased large audiences 20-25. Variety 27-4.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Hands Across the Sea Feb. 20; fair business. James B. Mackie in Grimes' Cellar Door pleased a fair-sized audience 22.——MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delavan, managers): Thomas W. Keene in Richard III Feb. 18; good business. Pauline Hall Opera co. in Erminie 20; well-filled house. Hands Across the Sea 21; fair sized audience. Cannon Ball Express 22; moderate business.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Taylor, manager): Natural Gas delighted a large audience Feb. 17.——ITEM: Manager Cox, of Natural Gas co., became ill here and left for his home.

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager): Pete Baker and a competent co. presented Chris and Lena to a large audience Feb. 17, performance excellent. Cradle Songs of Many Nations (local) 23; Two Old Cronies 24. Business remains at the top notch notwithstanding it is Lent. A house programme is the latest convenience at the Opera House.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): The Limited Mail to a good-sized audience Feb. 16. George W. Monroe in Aunt Bridget's Baby to a large audience 21; everybody pleased.

ITHACA.—WILGUS OPERA HOUSE (H. L. Wilgus, manager): May Smith Robbins in Trixie Feb. 16; fair business. Fisk's Jubilee Singers, Loudon's, 17; packed house. Henry E. Dixey in The Mascot 22.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Cyr Brothers Feb. 18 to good business.

OWEGO.—WILSON OPERA HOUSE (J. R. Sweet, manager): Rich and Van Osten's Boston Ideal Comic Opera co. Feb. 20 to the largest house of the season.——ITEM: M. B. Tuthill, who has successfully managed the Opera House for the last five years, retired from its management 1, and is succeeded by J. R. Sweet, of this place.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Annie Ward Tiffany presented Lady Barnev to S. R. O. Feb 21.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Hustler Feb. 15; large audience. The Runaway Wife, Miss Louise Aydelle leading, 20; light house. Helen Barry in A Night's Frolic 21 to a paying house.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Dark.——PUTNAM MUSIC HALL (Abel Putnam, manager): The California favorites, Kendall's Komedians, had a fairly remunerative house, and gave a fine performance to a delighted audience Feb. 18. The Clemenceau Case with Eva Taylor as Ida to a fair house 20. The male impersonations of Georgie Bryton between the acts were a pleasing feature. The French Novelty Dance,

given by Dorothy Dene and Hulda Hairers, at the close of the entertainment captured the house.

TROY—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Henry E. Dixey 16. Newton Beers in Lost in London to good business 17, 18. The Limited Mail 20, 21; good business.——RAND'S OPERA HOUSE (Gardner Rand, manager): Gorman's Minstrels gave a good entertainment to a good house 17. The Duff Opera co. presented La Basoche to a good house 20.

NORWICH—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): May Smith Robbins in Little Trixie Feb. 18; excellent co.; good house.

CANANDAIGUA—GRAND OPERA HOUSE (McKeennie and Mather, managers): Katherine Robet presented A Heroine in Rags to a fair-sized audience Feb. 13; performance fair. New York Day by Day 18, large audience, performance first-class.

LOCKPORT—HODGE OPERA HOUSE (H. A. Foster, manager): Royal Pass Feb. 15; good business. Annie Ward Tiffany 20; very good business.

YONKERS—MUSIC HALL (John Brignt, manager): The Still Alarm Feb. 16; large and well-pleased audience. The Old Soldier to a fair house 21.

OHIO.

COLUMBUS—HENRIETTA THEATRE (Dickson and Talbott, managers): Robert Mantell Feb. 16-18; The White Squadron 19, 20; both to fair business. Nordica-Scalchi 21, 22; crowded houses.——PARK THEATRE (Dickson and Talbott, managers): Ida Van Cortland closed a good week 18. The Fire Patrol opened 20 to a packed house.——GRAND OPERA HOUSE (James G. and H. W. Miller, managers): Salvini played a very successful engagement 16-18. Dan'l Sully opened to a big house in The Millionaire 13.

MT. VERNON—WOODWARD OPERA HOUSE (Hunt and Green, managers): Nettie Bernard-Chase Feb. 17; medium business.

AKRON—ACADEMY OF MUSIC (W. G. Robinson, manager): Hart's Boston Novelty co. pleased a fair-sized audience Feb. 13. Frank M. Wills' Two Old Cronies 14; fair house. Nettie Bernard-Chase in Uncle's Darling to a fair-sized audience 15. Not for many months has such an enthusiastic audience assembled as that which greeted Dan'l Sully in The Millionaire 16. He responded to two curtain calls, the entire co. appearing at the close of second act. A souvenir of Mr. Sully's performance, in the shape of a paper cutter, was presented each one as they entered the house.

WASHINGTON C. H.—OPERA HOUSE (M. B. Edmiston, manager): Davis' Uncle Tom's Cabin Feb. 16; S. R. O. Lincoln J. Carter's Fast Mail co. 18; S. R. O.

TROY—OPERA HOUSE (G. A. Brannan, manager): The Two Johns Feb. 15; S. R. O.

STEUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Gus Hill's Novelty co. Feb. 17; good house. Alvin Joslin 21; large audience.

CANAL DOVER—BIG 4 OPERA HOUSE (Beiter and Cox, managers): L. J. Carter's Fast Mail Feb. 15; big house.

PIQUA—MUSIC HALL (J. C. Thirkield, manager): Merry Cobbler gave a good performance to poor business Feb. 17.

EASTON—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Breezy Time Feb. 14; crowded house. Merry Cobbler 16; fair attendance.

DENNISON—KIPP'S OPERA HOUSE (Samuel Kipp, manager): Daughters of America held a fair and Martha Washington Dinner Feb. 21, 22. Frederick D. Losey, lecture (Y. M. C. A. Course), evening of 22.

HAMILTON—GLOBE OPERA HOUSE (Brierley and Conner, managers): Mark Murphy in O'Dowd's Neighbors Feb. 14; fair house.——MUSIC HALL (W. H. Mouser, manager): James A. Reilly in A German Soldier 14; poor house.

RAVENNA—REED'S OPERA HOUSE (Carter and Judson, managers): Clara Turner in The Girl Spy Feb. 15-18; good house; very poor performance.

BELLEFONTAINE—GRAND OPERA HOUSE (T. L. Hutchins, manager): Joan R. Crumpson presented The Merry Cooper Feb. 16 to a fair-sized audience. Midnight Alarm 18.

CHICAGO—MAPLE OPERA HOUSE (G. W. Hoffman, manager): Agnes Wallace-Villa in The World Against Her Feb. 18; full house.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Foltz, manager): Robert Mantell in The Face in the Moonlight Feb. 2; business good.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Husband and Wife 16; business fair: J. A. Reilly in A German Soldier 22; Hart's Boston Novelty co. 24.

MIDDLETOWN—SORG OPERA HOUSE (J. C. Bereton, manager): O'Dowd's Neighbors Feb. 13; light business.——BIJOU OPERA HOUSE (J. C. Barnett, manager): Little Soldier 18; packed house.

BELLAIRE—ELYSIUM THEATRE (John Duncan, manager): Mark Murphy in O'Dowd's Neighbors Feb. 18; packed house. Held in Slavery to a small audience 21, owing to inclement weather.

TIFFIN—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Lord Rooney to a fair-sized audience Feb. 15. Walker Whiteside in Richelieu 17 to a large house. The World Against Her to a fair house 20.

SALEM—GRAND OPERA HOUSE (Allen and Atchison, managers): Thomas W. Keene in Richard III. pleased a full house Feb. 13 at advanced prices. Wills' Two Old Cronies to a poor house 15. Hart's Boston Novelty co. 20; good house.

SANDUSKY—BERGILLER'S OPERA HOUSE (Otto B. Ing, manager): Two Old Cronies to a well-pleased audience Feb. 21. Effie Ellsler, supported by C. W. Couldock, presented Hazel Kirke 17 to a fair-sized audience. The Neil Burgess Comedy co. in The County Fair 18; S. R. O.

CANTON—THE GRAND (A. J. Plunkard, manager): Nettie Bernard-Chase in Uncle's Darling Feb. 16; poor business. Dan'l Sully in The Millionaire pleased a good-sized audience 17.——SCHAEFER'S OPERA HOUSE (A. J. Plunkard, manager): Hart's Boston Novelty co. gave a first-class variety performance to poor business 15.

TOLEDO—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Effie Ellsler in Hazel Kirke to a good house Feb. 18. Rhea, return date, 20 in Much Ado About Nothing to a good house.——PEOPLE'S THEATRE (Brady and Garwood, managers): The Spider and Fly opened to S. R. O. 20. A good performance. After Dark 27-4.

URBANA—MARKET SQUARE THEATRE (Colonel C. O. Taylor, manager): Walker Whiteside in Hamlet Feb. 25; large and appreciative audience. Two Johns 27; fair business. The Burglar 24.

DAYTON—THE GRAND (Harry E. Feicht, manager): Dayton Bicycle Club-Columbian Spectacular Minstrels Feb. 20; crowded house. The White Hussar 21; poor business. Rhea 23; large and fashionable audience.——PARK THEATRE (Harry E. Feicht, manager): The Fast Mail commenced a week's engagement 20, and has turned people away at every performance. James H. Wallick 27-4.——MEMORIAL HALL (Soldiers' Home, Samuel Henderson, manager): Rhea 21 in Camille; immense audience.——CUBA: Clara Morris will appear in the Grand 27 in Rence de Moray.—The Lenten season is felt here just now.

CIRCLEVILLE—GRAND OPERA HOUSE (M. B. Robinson, manager): Davis' U. T. C. co. to the capacity of the house Feb. 8. Mark Murphy in O'Dowd's Neighbors 10; good business; everyone pleased.

PENNSYLVANIA.

TYRONE—ACADEMY OF MUSIC (M. S. Falck, mgr.): Henshaw and Ten Broeck Feb. 22; excellent performance to a crowded house; everybody well pleased. Henshaw made a great hit with his new song, "Time's Up."

LOCK HAVEN—OPERA HOUSE (J. N. Farnsworth, manager): The Burglar Feb. 18; Henshaw and Ten Broeck in The Nabobs 22; both large and well-pleased audiences.

WILLIAMSPORT—ACADEMY OF MUSIC (Wm. G. Elliot, manager): Edwin Mayo Feb. 17 in After Twenty Years to a fair-sized, and pleased audience.——LYCOMING OPERA HOUSE (John L. Guinter, manager): Hands Across the Sea 18; large audience. Henshaw and Ten Broeck in The Nabobs 20 to a good-sized and appreciative audience. Annie Pixley in Miss Blythe of Duluth 22 to a large and fashionable audience.

MEADVILLE—ACADEMY OF MUSIC (E. A. Hempstead, manager): At advanced prices Thomas W. Keene in Richard III. drew a crowded house Feb. 16.

PITTSTON—MUSIC HALL (W. D. Evans, manager): Mora Williams supported by a good co. opened a week's engagement Feb. 20 playing Pretty Poll to a large and well-pleased audience.

WARREN—LIBRARY THEATRE (W. A. Alexander, manager): Von Yonson Feb. 21 large and enthusiastic audience.

NANTICOKE—BROADWAY OPERA HOUSE (James Kirchner, manager): Madame and Augustine Neuville in The Boy Tramp to a full house Feb. 16.

MCKEESPORT—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dark.——ALTMEYER'S THEATRE (E. A. McArdle, manager): Gus Hill's Novelty co. gave a splendid variety performance to a good audience Feb. 15. Kellar the Wonder Worker entertained a large audience 17. Lillian Kennedy in She Couldn't Marry Three was greeted by a packed house 18. Mark Murphy in O'Dowd's Neighbors gave a very funny performance 20.

CARBONDALE—OPERA HOUSE (Dan P. Byrne, manager): Under the Lion's Paw Feb. 18, two performances; good business.

NEW CASTLE—OPERA HOUSE (R. M. Allen, Jr., manager): Hart's Boston Novelty co. to fair business Feb. 17. Kellar mystified and delighted a large and fashionable audience 18.——ITEM: J. Ed. Leslie, at one time manager of the Park Opera House of this place, is now city editor of the McKeesport, Pa., *Herald*.

ERIE—PARK OPERA HOUSE (Wagner and Reis, managers): Grimes' Cellar Door, Feb. 14; fair audience. Robert Mantell in The Face in the Moonlight, to large attendance.——ITEM: Robert Mantell while here was served with papers in suit of O. E. Gleason, manager of Titusville, Pa., Opera House for failing to fill his date at that house, claiming $75 damages. The suit was set for Feb. 28, but Mr. Mantell failed to put in an appearance—Caroline Maskell of the Mantell co. was the guest of Mr. and Mrs. H. S. Thurston while in the city.

SHAMOKIN—G. A. R. OPERA HOUSE (John F. Osler, manager): Herbert Cawthorn in Little Nugget kept a large audience in good humor Feb. 10. Kajanka gave a very inferior performance 18 to good business. Imagine Kajanka played by a co. of eight people. Pete Baker in Chris and Lena 20; light business.——COLUMBIA HALL (Fisher and Mutchler, managers): New faces, Randolph and Walker, Joe Hunt, Le May and Dan Randall.

HAZLETON—GRAND OPERA HOUSE (Hamerslev and Eley, managers): Henshaw and Ten Broeck in The Nabobs to a crowded house Feb. 16; very satisfactory performance. Dan'l A. Kelly in The Shadow Detective 21; fair business.

LANCASTER—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Mr. and Mrs. Sidney Drew in That Girl from Mexico to a light house Feb. 16. Kidnapped to a small house 17. London Sports co. 18; small audience. The Span of Life delighted a fair house 20. Goodhart and Daily's benefit (local); large house 21. Jay Rial's U. T. C. 22; large audience.

BEAVER FALLS—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Wills' Two Old Cronies fairly pleased a small audience Feb. 16. Charles A. Loder in Oh, What a Night 18, good business. Charles L. Davis in Alvin Joslin 20; large business.——OPERA HOUSE (F. H. Cashbaugh, manager): Dark.

OIL CITY—OPERA HOUSE (B. Lowentritt, manager): "Punch" Robertson closed a successful week Feb. 18 at popular prices. Kellar 23.

CHESTER—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Marie Hubert Frohman in The Witch Feb. 21; full house.

MONONGAHELA—GAMBLE'S OPERA HOUSE (Sam P. Yone, manager): Charles A. Loder in Oh, What a Night Feb. 16 to a large house.——ITEM: Owing to the hard times occasioned by the prolonged miners' strike, contracts for some time have been cancelled by both cos. and local management.

JOHNSTOWN—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Our theatregoers turned out in force Feb. 17 to see Lillian Kennedy and her co. in She Couldn't Marry Three. Miss Kennedy is one of the most charming little soubrettes that has ever been seen here, and she is ably supported by her brother, John J. Kennedy. The rest of the co. were good. The President 18; large and much dissatisfied audience. O'Dowd's Neighbors 21; large and much dissatisfied audience. O'Dowd's Neighbors 22; large and appreciative audience. Pete Baker 23; large house.——FAMILY THEATRE (Harry Davis, manager): Business continues good.——ITEM: H. Guy Woodward, late of the Carrie Louis co., who had been staying in this city for several days, joined The President co. here 18.

MAHANOY CITY—OPERA HOUSE (J. J. Quirk, manager): Frederic Bryton, in Forgiven, gave a very satisfactory performance Feb. 15 to a small house. Little Nugget pleased a profitable house 18.

EASTON—ABBY OPERA HOUSE (John Brunner, manager): Nora Williams Feb. 13-18; good business. The Voodoo 21; fair-sized audience.

YORK—OPERA HOUSE (B. C. Pentz, manager): Eichelberger's Ivy Minstrels Feb. 16; large and well-pleased house. The New York Philharmonic Club 17 drew a very large house. Arizona Joe with Black Hawks 19, drew fairly.

SCRANTON—ACADEMY OF MUSIC (M. H. Burgunder, manager): Dr. Frank Carver in The Scout Feb. 14 to large business. A Texas Steer 18; packed house. Pauline Hall in Erminie 21; large business.

NORRISTOWN—GRAND OPERA HOUSE (John E. Murphy, manager): Louise Hamilton Feb. 13-15; fair houses. Annie Pixley to very good business 20; large and fashionable audience.

ALLENTOWN—MUSIC HALL (R. M. Whitesell, manager): The Allentown Athletic Association Feb. 17 gave a very good entertainment to a well-filled house. Dan'l Kelly in his sensational melodrama The Shadow Detective 20. Co. and performance fair. Pauline Hall will have a crowded house in Erminie 24.

EAST STROUDSBURG—ACADEMY OF MUSIC (J. H. Shotwell, manager): I. A. Sawtelle playing repertoire closed Feb. 18 to a week of excellent business. The Burglar 21; Amie Mitchell Comedy co. 27-4.

MILTON—GRAND OPERA HOUSE: (Griffith and Co., managers): Henshaw and Ten Broeck Feb. 17; small business. The Burglar 20; fair house.

WILKESBARRE—GRAND OPERA HOUSE (M. H. Burgunder, manager): A Texas Steer Feb. 17; fair business. The Boy Tramp, 18; top-heavy house. A Pair of Kids 21; paying business.——MUSIC HALL (E. C. Frank, manager): Kittie Rhoades is filling the week at this house to good business.——ITEM: Mme. Neuville and son Augustin and wife were the guests of Mr. and Mrs. W. O. Willis, of East Market Street during their stay stay in the city.

UNIONTOWN—GRAND OPERA HOUSE (J. T. Davies, manager): C. L. Davis in Alvin Joslin Feb. 18; good business.

SOUTH CAROLINA.

SUMTER—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Wilfred Clarke will play for the benefit of the local managers Feb. 28, and handsome souvenirs will be presented to each woman on that occasion.

SOUTH DAKOTA.

SIOUX FALLS—GRAND OPERA HOUSE (S. M. Bear, manager): The Spooner Comedy co. opened a week's engagement Feb. 19 to S. R. O.——ITEM: Manager Bear, of the Grand, now has the bill posting privileges of the city.

TENNESSEE.

KNOXVILLE—STAUB'S THEATRE (Fritz Staub, manager): Primrose and West's Minstrels pleased a good house Feb. 17; good performance. Richard Mansfield as Beau Brummell attracted a large and fashionable audience 20 at advanced prices.

MEMPHIS—LYCEUM THEATRE (John Mahoney, manager): Charles Frohman's Jane to big business and delighted audiences 20-22. The co. is competent. Evans and Hoey in A Parlor Match and Daniel McCarthy in Cruiskeen Lawn follow.——GRAND OPERA HOUSE (Fritz Staun, manager): Fanny Davenport 20-25.

NASHVILLE—THE VENDOME (W. A. Sheetz, manager): Richard Mansfield Feb. 16-18 to packed houses. Boccaccio 21 drew a large house, and there is a good advance sale for Black Hussar to-night. Fra Diavolo, Martha, The Gondoliers, Bohemian Girl and Clover follow during the week. The co. is made up of fairly good talent. Patti Rosa 27-4.——THE BIJOU (J. H. Witler, manager): Florence Bindley in The Paw Train drew good houses 13-18, and was heartily cheered nightly. The Two Johns opened 20 to S. R. O. Muggs' Landing 27-4.

TEXAS.

FORT WORTH—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Fair Rebel with Fannie Gillette as leading lady was presented Feb. 13, 14 to fair business.

DALLAS—OPERA HOUSE (George Anzy, business manager): A Fair Rebel to fair business Feb. 13, 14. Cleveland's All United Minstrels 18.

NAVASOTA—OPERA HOUSE: Harper and Taylor's Comedy co. 6 to good business.——ITEM: Mr. M. Gabert, of our city, has just let the contract for a new opera house which will be an ornament to the town; seating capacity, 1,000, with all the latest improvements. A modern theatre with first-class appointments was very much needed here, as large scenery could not be set on the stages of the present opera house.

MARSHALL—OPERA HOUSE (Wolz and Yakel, managers): A Lively Chase Feb. 16; business fair.

SAN ANTONIO—GRAND OPERA HOUSE (J. R. Tendick, manager): The Charity Ball closed to fine business Feb. 13. Cleveland's Minstrels 16; packed house.

AUSTIN—MILLETT'S OPERA HOUSE: Daniel Frohman's excellent co. gave a magnificent performance of The Charity Ball Feb. 14 to an excellent house. Cleveland's All United Minstrels gave two performances, matinee and night, 15, to good business.

UTAH.

OGDEN—GRAND OPERA HOUSE (D. H. Peery, Jr., manager): Baroness Blanc in Deception to small business Feb. 17. Bill Nye-A. P. Burbank 18; large audience.

SALT LAKE CITY—SALT LAKE THEATRE (C. S. Burton, manager): The grand ball given by the Salt Lake Press Club Feb. 13 was a great success. Bill Nye and A. P. Burbank drew a $750 house 17.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (W. K. Walker, manager): Leland T. Powers Feb. 15 in readings from The Shaughraun to S. R. O. George Wilson's Minstrels 16; very large business.

RUTLAND—OPERA HOUSE: George Wilson's Minstrels to a very large audience Feb. 17. Aldridge and Rich's Comedy co. in His Last Chance to a small audience 19.

VIRGINIA.

RICHMOND—NEW RICHMOND THEATRE (Branch and Leath, managers): Robert Downing Feb. 16; large and well-pleased house. The Colonel reopened 17 to a small but well pleased audience. Master and Man 20-23; fair business.

NORFOLK—ACADEMY OF MUSIC (A. C. Duesbury, manager): Dore Davidson and Ramie Austen in Guilty Without Crime Feb. 15; poor house. Robert Downing and co. in Richard the Lion-Hearted 17, and The Gladiator, matinee 18; excellent performance to good and appreciative audiences. Jeffreys Lewis 20, 21.

ALEXANDRIA—LANNON'S OPERA HOUSE (J. M. Hill, manager): The Clemenceau Case (Emma Bell) Feb. 20, 21 to large audiences; performance fair.

PETERSBURG—ACADEMY OF MUSIC (Thomas G. Leath, manager): Jeffreys Lewis in Forget-me-Not Feb. 16; very small audience.

PULASKI—CITY OPERA HOUSE (Lyons and McGavock, managers): New York Stars Feb. 16; small audience.

STAUNTON—OPERA HOUSE (W. L. Olivier manager): Schubert Male Quartette of Chicago gave a fine concert Feb. 16 to a large house. She Couldn't Marry Three 24.——ITEM: The new steam heating apparatus in the Opera House is a success, and no more trouble from a cold house need be feared.

WASHINGTON.

SEATTLE—OPERA HOUSE (J. W. Hanna, manager): Katie Putnam Feb. 6-8; good houses.——CORDRAY'S THEATRE (J. P. Cordray, manager): London Assurance 6-12; good business.

TACOMA—THEATRE (S. C. Heilig, manager): Katie Putnam Feb. 10, 11 in An Unclaimed Express Package and The Little Maverick to fairly good houses.——OLYMPIC THEATRE (Mark Wilson, manager): Good weather has increased the attendance during the week. Life in a Great City 12-19.

SPOKANE—AUDITORIUM (H. C. Hayward, manager): Frederick Warde and Louis James Feb. 13, 14 to crowded houses at both performances. Receipts $2,500. Katie Putnam in An Unclaimed Express Package 16, 17 to satisfactory business.

WEST VIRGINIA.

WHEELING—OPERA HOUSE (Alfred Rheinstrom, manager): White Squadron Feb. 16, 17; good co. and pleasing play to fair business. Gus Hill's Novelty co. 18; light business. She Couldn't Marry Three 20; fair business. Kellar 21 in an entirely new and wonderful programme to good business.——GRAND OPERA HOUSE (O. C. Gunther, manager): The Dago 16-18; good co. and good business. Charles A. Loder 20-22 presented Oh, What a Night to good business.

CHARLESTON—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Fair Rebel Feb. 15; very good business. Vreeland's Minstrels 20; poor business.

WISCONSIN.

JANESVILLE—GRAND OPERA HOUSE (Myers Brothers, managers): MacLean and Prescott in Romeo and Juliet Feb. 17; business light. Ramsey Morris Comedy co. in Joseph 20; the brightest and most laughable comedy of the season. John Griffith in Faust 21; slim house.——ITEM: The MacLean and Prescott co. spent 15, 16 in this city rehearsing their new play, L'Absintheur.

OSHKOSH—OPERA HOUSE: 8 Bells pleased a good house Feb. 17.

RACINE—BELLE CITY OPERA HOUSE (Frank T. Miller, manager): Ramsey Morris Comedy co. Feb. 13 in Joseph to fair business. Co. and play deserving of better patronage. Held in Slavery 18; Wilkinson's Widows 21; Fantasma 25.——ITEM: Manager Miller has been confined to the house by a severe attack of illness, but is now better.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, manager): MacLean-Prescott engagement presented Romeo and Juliet and The Duke's Wife Feb. 13, 14, opening to a large house. 8 Bells 16; S. R. O.——ITEM: Mr. and Mrs. W. R. Wheeler, of The Married Men co., are visiting in this city.

WYOMING.

CHEYENNE—OPERA HOUSE: Nye and Burbank Feb. 21; crowded house. Bill Nye formerly resided in this State. Turner's English Girls drew a large "stag" audience 22.

CANADA.

TORONTO—GRAND OPERA HOUSE (O. B. Sheppard, manager): Madame Janauschek, supported by Edmund Collier, in Macbeth, was well received Feb. 20; splendid house. She will also appear in The Earl of Essex, Meg Merrilies, and Marie Stuart. Flag of Truce 27-4.——TORONTO OPERA HOUSE (J. B. Morris, manager): Lester and Williams' Me and Jack opened their engagement with a bumper house 20. Grimes' Cellar Door 27-4.——ITEM: Mr. Whitney, of the Academy, has engaged Laura Mapleson for twenty five concerts, beginning March 20.—Digby Bell in Jupiter did an enormous business; the receipts of the matinee amounted to $1,070.

LONDON—THE GRAND (A. E. Roote, manager): The Nelson Opera co. closed a successful week's engagement Feb. 18 at popular prices. Madeline Merli made a favorable impression in the title role of Frou-Frou to a fair house 21, receiving curtain calls after the third and fourth acts.

CHATHAM—GRAND OPERA HOUSE (W. W. Shane, manager): Madeline Merli in Frou-Frou Feb. 9. The co. is very capable and deserved a larger house.

OTTAWA—GRAND OPERA HOUSE: (John Ferguson, manager): Madame Janauschek, supported by Edmund Collier and a splendid co. of players, in a repertoire Feb. 13-15; good business. The Stowaway 17, 18; S. R. O.

VANCOUVER—OPERA HOUSE (A. W. P. Goldsmid, manager): The Garrick Dramatic Club gave a very successful entertainment to a fashionable audience Feb. 20.

ST. CATHARINES—GRAND OPERA HOUSE (H. G. Hunt, manager): Stowe's Uncle Tom's Cabin, packed house afternoon and evening 13.

ST. THOMAS—OPERA HOUSE (George T. Claris, manager): Stowe's Uncle Tom's Cabin, with band and orchestra, Feb. 18 to crowded houses, afternoon and evening. The matinee was the largest in the history of the house, and the S. R. O. sign was out early in the evening. Madeline Merli in Frou-Frou to a fair house, considering the severity of the weather. Miss Merli as Frou-Frou, and Lola Stuart as Louise, her sister, received a curtain call at the end of the third act. Bal Clarendon gave good support as Henri De Satorys.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

ALHAMBRA	Shadows of a Great City
ACADEMY OF MUSIC	Kipped by the Light of the Moon
AUDITORIUM	Chicago Orchestra
CASINO	Hayden's Minstrels
CHICAGO OPERA HOUSE	Prof. Herrmann
CLARK STREET	The Clemenceau Case
COLUMBIA	Aristocracy
GRAND OPERA HOUSE	The Wolf Hopper
HAVLIN'S	Messenger from Jarvis Section
HAYMARKET	Annie Ward-Tiffany
HOOLEY'S	Joseph
M. VERNER'S	White Squadron
SCHILLER'S	Surrender
WINDSOR	Held in Slavery

PHILADELPHIA.

ARCH STREET	Howard Athenæum
ACADEMY OF MUSIC	Babes in the Wood
BROAD STREET	Southern
CHESTNUT STREET	The Fencing Master
CHESTNUT STREET OPERA HOUSE	Tom Robson
EMPIRE	Span of Life
FOREPAUGH'S	Master and Man
GERARD AVENUE	Lemons
KENSINGTON	George Dixon
LYCEUM	C. W. Williams' Variety
NATIONAL	The Corsair
PARK	An Official Wife
PEOPLE'S	Country Circus
STANDARD	Arizona Joe
WALNUT STREET	Niobe

BOSTON.

BOSTON	The New South
BOWDOIN SQUARE	John F. Kelly
COLUMBIA	Rice's Surprise Party
GLOBE	9th Baby
GRAND OPERA HOUSE	Aunt Bridget's Baby
HOWARD ATHENÆUM	Lives of Shamrock
HOLLIS STREET	Nat Goodwin
MUSEUM	Shore Acres
PARK	Temperance Town
PALACE	The Black Flag
TREMONT	Neil Burgess

BALTIMORE.

FORD'S OPERA HOUSE	The Lost Paradise
HARRIS' ACADEMY	The Still Alarm
HOLLIDAY STREET	Oh, what a Night
LYCEUM	Minna Gale Haynes
HOWARD AUDITORIUM	Hyde's Comedians
KERNAN'S MONUMENTAL	Harry Williams' Meteors

CINCINNATI.

FOUNTAIN SQUARE	Later On
GRAND OPERA HOUSE	Robert Mantell
HARRIS'	Nobody's Claim
HAVLIN'S	Hole in the Ground
HEUCK'S	Nemona Jarbeau
PEOPLE'S	Gus Hill's World of Novelties
POKE'S OPERA HOUSE	Derman Thompson
WALNUT STREET	Effie Ellsler

ST. LOUIS.

GRAND OPERA HOUSE	Fanny Davenport
HAGAN	Superba
HAVLIN'S	John E. Sullivan
OLYMPIC	E. S. Willard
POPE'S	The Smugglers
STANDARD	Jack McAuliffe

PITTSBURG.

ALVIN	Diplomacy
ACADEMY OF MUSIC	Field and Hanson
DUQUESNE	Julia Marlowe
GRAND OPERA HOUSE	Robert Downing
HARRIS	The World Against Her

WASHINGTON.

ACADEMY OF MUSIC	Natural Gas
ALBAUGH'S	Sol Smith Russell
BIJOU	Fair of Kids
KERNAN'S LYCEUM	South Before the War
METZEROTT MUSIC HALL	George Wilson's Minstrels
NATIONAL	Jane

CLEVELAND.

LYCEUM	Pauline Hall and Joseph Murphy
JACOBS'	Spider and Fly
STAR	Weber and Field's

KANSAS CITY.

GILLIS OPERA HOUSE	Barlow Brothers' Minstrels
GRAND	Charles A. Gardner
COATES	Mme. Modjeska

ST. PAUL.

GRAND	Trip to Chinatown
METROPOLITAN	9 Bells

MINNEAPOLIS.

BIJOU OPERA HOUSE	Two Sisters
GRAND	Power of the Press

MILWAUKEE.

BIJOU	Fantasma
DAVIDSON	Wilkinson's Widows

DENVER.

TABOR GRAND	The Fortunes
BROADWAY	Wilson Barrett

NEW ORLEANS.

ACADEMY OF MUSIC	Prodigal Father
GRAND OPERA HOUSE	Primrose and West's Minstrels
ST. CHARLES	Dr. Bill

SAN FRANCISCO.

BUSH	Baroness Blanc
BALDWIN	Warde James
STOCKWELL'S	Uncle Tom's Cabin

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Aldridge, Bristow	Foltz, Trella	Neuville, Augustin
Aldridge, Chas. S.	Finleyson, Flora	Nash, Frea
Andrews, Daisy	Frieth, Mina	Osborne, Miss M.
Anderson, Arthur S.	Grace, Ed.	Owen, W. R.
Arnot, Josephine	Gardiner, C. R.	Ormond, Fred.
Arbuckle, Maclin	Hitchcock, Raymond	Power, Littledale
Bratton, T. U.	Haworth, Joseph	Primrose and West
Belgarde, Adele	Hanford, Edw.	Power, George
Bateman, Victory	Harrington, W. R.	Polk, J. E.
Bird, Geo. F.	Hall, Pauline	Power, Tyrone
Brand, John C.	Hassan, E. J.	Regan, Jas. M.
Black, Lillian Lawrence	Haines, Nat	Robinson, Blanche Edith
Bland, Lionel	Hartwig, Nathaniel	Rose, Fanny O.
Boeyer, Mary	Hadley, Lilian	Rea, Mrs. Frank
Burt, C. J.	Johnson, Barry	Rush, Frank
Baker, Lewis	James, O. P.	Kegi, Emma
Beers, Newton	Juch, Emma	Randolph, Harry
Berte, Phyllis	Jurgenson, Oliver	Seligman, Minnie Curring
Bostelle, Jesse	Jefferson, Joseph	Stewart, Jessie
Burbage, Chas. J.	Knight, Mrs. Geo. S.	Sabel, Daniel
Chase, Marion	Kimball, Jennie	Scott, R. I.
Callahan, Joseph	Kendall, Katherine	Sterling, Allah
Comstock, George	Lee, Richard L.	Schackford, Chas.
Crossmann, Anna	Lyons, Fanny	Sammis, Clark S.
Clifton, Harry	Louise, Jeannette	Schuster, W.
Cooney, Howard	La Clair, Louis	Sturtevant, C. R.
Claxton, Beaumont	Lore, K. L.	Truss, Mr.
Crosley, I.	Lawrence, G.	Thorpe, Courtenay
Carr, Madge	Lawrence, L.	Tressider, Myrtle
Conroy, Wm. J.	Lauder, Frank	Tuthil, Ben
Clifton, Lilian	Leake, J. Frank	Tomlinson, Mary
Cramer, F. C.	Laschelle, Mr.	Underwood, A. L.
Davidson, Dore	Maxwell, J. D.	Vaughan, Mr.
Delmore, Mrs. Fred	McCrackell, John	Woolston, Lelia
Davey, Henry E.	Melbourne, Lillian	Willert, Miss Mattens
De Witt, Mr.	Mandell, A.	Williams, Fletcher
De Schelds, Howard	Mealey, Joseph	Wakefield, F. H.
Duff, J. C.	Martens, Carl	Williams, Daniel
Davis, Estelle	McIntosh, Thos.	Wellington, Eugene
Devere, Wm.	Murphy, Fitzgerald	Warner, Edw.
Elmendorf, W. C.	McLellan, Geo. B.	Wolf, Gail
Edgar, Marie	Moore, Sophie	Walters, Lottie
Eytinge, Rose	Mureal, Mme.	
Fitzgerald, W. H.	Martin, Leon Y.	
Ford, Harriet	Norman, Beatrice	

OUT OF TOWN THEATRES.

Atlantic, Iowa.

OPERA HOUSE

Situated on main line C. R. I and P. R.R., midway between Des Moines and Omaha. Population, 5,500. Seating capacity, 600. House on ground floor, five clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two-night stand companies are solicited. Only one company per week. Write for dates, terms, etc.

Address,
L. L. TILDEN, Manager.

Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

On D., L. and W. and Penna. Railroads. Twenty-eight miles south of Wilkesbarre.

Population, 5,000; seating capacity, 625. Scenery complete. Stage, 23x30.

Open Time—March 1-9, 11-16, 17-22, 26-31.

FRANK R. KITCHEN, Manager.

Bath, Maine.

ALAMEDA OPERA HOUSE.

Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 46 ft. wide; 30 ft deep, with a 27 ft. opening; 14 ft. Flats and Wings.

First-class combinations shared. Address

H. H. DONNELL, Manager.

Clinton, Ill.

THE FAIR OPERA HOUSE

Just completed. Seating capacity, 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitting for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1892-93.

The Fair Opera House.

ARTHURS & CO., Owners and Mgrs.

Columbus, Kans.

COLUMBUS OPERA HOUSE.

Only house in the county seat of Cherokee Co. Large mining camps and powder works within a few miles of city. For open time, terms, etc., Address

E. B. CURRAN, Manager,
Columbus, Kans.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.

250 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 5,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1892-93.

J. H. SHOTWELL, Manager.

Fayetteville, Ark.

Season 1892-93.

WOOD'S NEW OPERA HOUSE.

Ground floor, electric lights, folding opera chairs. Stage, 50x30. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark.

Fayetteville is the seat of the Arkansas Industrial University, with 500 students. Address

Dr. CHARLES RICHARDSON, Mgr.

Gainesville, Texas

GALLIA OPERA HOUSE.

Now booking for 1892-93. Plenty open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor.

PAUL GALLIA, Manager.

Gouverneur, N. Y.

UNION HALL OPERA HOUSE.

Newly refitted; thirteen sets new Scenery; five Dressing rooms. Seating capacity, about 700; Electric lights; Draws from 6,000 Population; Location, half way between Watertown and Ogdensburg. Now booking for 1892-93.

WANTED—Good attractions only. Address,

W. F. SUDDS.

Lockport, N. Y.

FOSTER'S CIRCUIT.

HODGE'S OPERA HOUSE, Lockport, N. Y.
NEW GRAND OPERA HOUSE, Albion.
ORPHEUS PARK THEATRE, Niagara Falls.

One good attraction per week plays to better business than in the large cities.

Address

H. A. FOSTER, Rochester, N. Y.

Leetonia, Ohio.

LEETONIA OPERA HOUSE.

We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for open time.

W. HARRY SCHMICK, Manager.

Montgomery, Ala.

Population, 40,000.

OPERA HOUSE.	THEATRE.
211 and 213 Ribb Street,	Cor. Monroe & Perry St.
THEATRE,	OPERA HOUSE,
Troy, Ala	Eutaula, Ala.

For dates, terms, etc., address

G. F. McDONALD,
Montgomery, Ala.

Middletown, Conn.

McDONOUGH OPERA HOUSE.

UNDER SAME ROOF AS McDONOUGH HOTEL.

Fully stocked with scenery, and house now thoroughly renovated and redecorated.

Seating capacity, 774.

RENT REDUCED TO $35.00.

A. M. COLEGROVE.

Mt. Carmel, Pa.

BURNSIDE POST OPERA HOUSE.

New brick building. Auditorium on ground floor. Seats 900. Population to draw from, 12,000. Stage 50 feet wide, 28 feet deep, 40 feet high. Seven dressing rooms. Steam for heating. Electricity for lighting.

Now booking for 1892-93.

JOE GOULD, Manager.

OUT OF TOWN THEATRES.

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE

None but first-class attractions booked at this house. Well stocked with scenery. Brass band. Population of town, 4,000. Seating capacity, 500. New opera chairs; size of stage 21x50. Large dressing rooms. Electric lights throughout. Main line D. L. W. & W. N. Y. & Pa. RR. and Rochester division Erie RR. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. NORMAN A. SEYMOUR, Prop'r.

Owensboro, Ky.,

NEW TEMPLE THEATRE.

"HELP ONE ANOTHER."

Are you in the "Soup?" Here's a chance out. Open dates for the right attractions. Jan. 13, 14, 16, Feb 8, 11, 16, 18, March 11, 16, 17, 18, 27, April 12-30, May, wide open. Seating, 1,100. Population 25,000. Theatre first-class in every particular. We don't play "kickers." Write at once.

A. G. SWEENEY.

N. Y. Reps., Klaw and Erlanger; H. S. Taylor.

Portage la Prairie, Man.

PRATT OPERA HOUSE.

Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity 650. Population, 4,000. Electric light.

Address,

R. S. M. PRATT, Proprietor.

Port Jervis, N. Y.

THEATRE NORMANDIE,

The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 900. Dressing rooms on stage floor. Electric light, gas and steam heat. 12,000 to draw from. Best terms offered. Now booking season 1892-93. Address Theatre Normandie.

PORT JERVIS, N. Y.

Shamokin, Pa.

G. A. R. OPERA HOUSE.

The house is first-class in every particular seating 1,400 with standing room for 500 more. There is a population of 24,000 to draw from.

Booking for season of 1892-93. For open time apply to

JOHN F. OSLER, Manager.

Seneca, Kansas

GRAND OPERA HOUSE.

Good one-night stands for first-class attractions. Second-class not wanted.

On direct line from Kansas City and St. Joseph Mo., to Beatrice, Lincoln and Omaha, Neb.

A few more attractions wanted for this season.

JAMES H. GLEASON, Manager.

St. John, N. B., Canada

NEW OPERA HOUSE.

Scenery by Sydney Chidley.

Holds 1,900 stage 42x60 and 51 feet high; folding opera chairs electric light; steam heat large dressing-rooms; our own bill-boards. Population to draw from, 40,000. Attractions wanted for season of 1892-93.

A. O. SKINNER, Manager.

Tyrone, Pa.

ACADEMY OF MUSIC.

New building. Opened Feb. 8, 1892. Seating capacity, 1,000. Stage, 35 ft deep, 60 ft. wide. Grid iron, 51 ft. Between tie rails, 40 ft. Adjustable grooves, 16 to 20 ft. Proscenium opening, 25 ft. high, 35 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery.

MILTON S. FALCK, Manager.

Uhrichsville, Ohio.

CITY OPERA HOUSE.

Midway between West Uhrichsville and East Dennison. Recently remodeled and stage refitted with new and elegant scenery from Sosman and Landis' Studio, Chicago. Seats 600; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1892-93. Address

CITY OPERA HOUSE, Uhrichsville, O.

Vinton, Iowa.

WATSON'S PARLOR OPERA HOUSE.

NOW BOOKING FOR SEASON 1892-93

The handsomest and best appointed theatre in Central Iowa. Built, 1873; remodelled, 1884. Do not confound this with the so-called new house opened 1889. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to

C. WATSON, Manager,
Watson's Parlor Opera House.

Winchester, Ky.

WINCHESTER OPERA HOUSE

New, attractive, and modern in architecture, seating 1,000. Population, 6,500. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1892 and 93.

WILLIAM MILLER, Manager.

American Academy of the Dramatic Arts

(LYCEUM SCHOOL OF ACTING.)

FRANKLIN H. SARGENT, - President

Examinations at any time. Classes beginning monthly. Apply to

PERCY WEST, Business Manager,
THE BERKELY LYCEUM,
19, 21, and 23 West 44th Street, N. Y.

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 52 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR,
1439 Broadway, New York.

ELOCUTION, ACTING, ETC.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution and the actor's art.

For a while I will give beginners in dramatic art two lessons each, gratuitously. I would, if possible, find one that is exceptionally gifted.

A. A.

Misses Rose Coghlan, Alberta Gallatin, Adelaide Fitz Allen, Eliza Warren and many others, are numbered among Mr. Ayres' pupils.

No stage on which to amuse the pupil and squander his time. Begin with rehearsals when trees begin to grow at the top; when architects begin with the house and follow with the foundation, and not till then. Stage "business" is the very last thing and much the easiest thing to learn. He that begins with rehearsals never gets far; he may become a dramatic artisan, but never a dramatic artist.

ESSENTIALS ARE NEVER TAUGHT BY THOSE WHO DO NOT THEMSELVES KNOW THEM.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage in every detail. Successful pupils: Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Mrs. Dion Boucicault, Cora Tanner, Selena Fetter, Stella Tenton, Cora Edsall, etc.

SHAKESPEAREAN READINGS.

Mrs. Waller has organized a select class for reading Shakespeare and other poets, where the voice, intonation, and expression of each character is strikingly defined.

261 West 21st Street, New York.

Purdon Robinson

VOCAL INSTRUCTOR.

Mendelssohn Glee Club Building, 11 West 40th St.

Pupils prepared vocally for the stage. Distinct enunciation and natural tone production.

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTIVATION.

Pure school of ballad singing taught. Ladies and gentlemen prepared, coached, etc., for the stage, opera, concert, etc., both vocally and dramatically.

Vocal Studio, "THE HARDMAN,"
138 Fifth Avenue, New York.

DRAMATIC ART.

DE LOUIE

Students fitted for stage, public and private speaking. How to form, use, and retain the voice fresh and flexible. Corner 25th St. and Fourth Ave.

MISS EMILIE LEICESTER

Receives Pupils at her Dramatic Studio, St James' Hall, 71 Regent Street, London, England.

MME. ELOISE KRUGER

The eminent teacher of Stage, Fancy and Skirt Dancing. Pianist at all lessons. Studio, Rooms 9-10 Studio Bldg., 4 and 6 W. 14th St., New York.

COSTUMES.

DRESSMAKING

Stylish Costumes for the Street and Stage.

PERFECT FIT AT REASONABLE TERMS.

V. DE GRAY,
208 East 13th Street. (Ring twice.)

M. Herrmann, Costumer

Has removed to

29 W. Twenty seventh St., near Broadway

Mme. A. KOEHLER

COSTUMER.

Great success in costumes for Puritania (Pauline Hall Opera Company).

No. 2 Union Square, New York

Eaves Costume Co., 63 E. 12th St., New York.

Offers for sale or rent the magnificent costumes used for the Mystic Shrine Carnival, at Madison Square Garden. Pronounced by the *N. Y. Herald* and press generally "a sight not soon to be forgotten."

The dresses can be used for Consistory and Temple purposes.

Costumer to all the New York theatres.

PROFESSIONAL CARDS.

AVIS

Will introduce the only

ELECTRIC DANCE

All others are simply Electric Displays and can not be considered as, nor are they to be confounded with,

THE ONLY "ELECTRIC" DANCE

Arranged by

ED. COLLYER,

TEACHER OF STAGE DANCING.

46 CLINTON PLACE.

Stamped envelope for circular and answer.

Wanted—For A No. 1 spectacular farce-comedy for 1893-94, opening in May, eight ladies to work jointly; fair dancers, fair voices.

Fletcher Williams

AS

GEORGE BENSON.

WITH

Shadows of a Great City Co.

Edward Grace

Characters. Address Agents.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address care New York P. O.

Walter Thomas

With the Prodigal Father. 16 Gramercy Park.

Thomas J. Lawrence

Address 16 Gramercy Park, New York.

Frank Coltman

The Danger Signal, 1891-92. Address MIRROR

Frederick Webber

Juveniles. At liberty. 467 West 23d Street

A. G. Kranz

Character and comedy work. Address this office.

James F. Tighe

Gen. Stage Director, Proctor's Theatre, 23d St., N.Y.

Lucille LaVerne

Leads. Jos. Haworth, Margaret Mather. At liberty.

Clarence Bellair

Light Comedy and Juveniles. care MIRROR.

Grace Sherwood

Comedienne. Mr. Crane's Co. 46 W. 24th St. N. Y.

Ruth Carpenter

14 Washington Ave., Evansville, Indiana.

Alfred Young

Care American Ac. of Dramatic Arts, 19 W. 44th St.

L. Bernard

Whistling soloist. At liberty. Address MIRROR.

Mrs. Augustus Cook

(Miss Madge Carr.) Stowaway Co. (8,0-0n.

Fanny Denham Rouse

Dialect and Character Comedy.

Ernest Bartram

Dr. Bill Company, 1892-93.

J. Clarence Harvey

With Thomas Q. Seabrooke.

Joe Coyne

Comedian. At liberty. Coleman House.

Miss Edith Athelston

Superba, in Hanlons' Superba Co.

Dan Packard

Comedian. At liberty. Address this office.

Will. H. Sloan

Sheriff Clutch, with Later On.

Minnie Miller

Second season Frank Daniels' Co.

Harold Grahame

Leading heavy. Address Simmonds and Brown.

John C. Buckstone

Address Low's Exchange, 937 Broadway.

Annie Burton

Western Ole Olson Co. En route.

Miss Lucy Schuldt

Leading business. At Liberty. Newark, N. J.

Frank Carlos Griffith

Manager. 130 Roxbury Street, Boston

James A. Herne

Playwright and stage director. 79 Convent Ave., N.Y.

Katherine C. Herne

79 Convent Avenue., New York.

Wm. H. Pascoe

Leading juveniles with James O'Neill.

J. D. Murphree

With Alexander Salvini Co. Season 1892-93.

James Kearney

Character comedy. Care Roberts and Ebert.

Anita Rothe

Juvenile, Heavies. Care Roberts and Ebert.

Walter Loftus

Business Manager. At liberty. Coleman House.

Alice Coleman

Singing and dancing soubrette. Address this office.

Steve Maley

"An Irishman you see in life." 228 W. 36th St.

Miss Gail Wolf

Farce-Comedy. Address this office.

Miss Fanny Lyons

Juveniles, Comic Opera. Address this office.

Herbert B. Chesley

Leading heavies. Address care A Society Tramp.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): San Francisco, Cal., Feb. 27-March 4.

ALVIN JOSLIN (Charles L. Davis): Williamsport, Pa., Feb. 28, Milton March 1, Danville 2, Binghamton, N. Y., 3, Ithaca 4, Scranton, Pa., 6, Hazleton 9, Shenandoah 10, Allentown 11, Ridgeway 13, Pottstown 14, Shamokin 15, Harrisburg 16, Huntington 17, Altoona 18.

A FAIR REBEL (Edward R. Masson, mgr.): Denver, Col., Feb. 27-March 4, Omaha, Neb., 6-8, Lincoln 9, Des Moines, Ia., 10, Davenport 11, Chicago, Ill., 13-18.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Harlem, N. Y., Feb 27-March 4.

ALASKA (Chase and Benton, mgrs.): Ashland, O., Feb. 28, Portsmouth March 1, Maysville, Ky., 2, Hamilton, O., 3, Springfield 4.

AUBREY BOUCICAULT: Portland, Ore., Feb. 6—indefinite.

A BUSY DAY: St. Joseph, Mo., Feb. 28, Atchison, Kan., March 1, Leavenworth 2, Topeka 3, Lawrence 4, Ottawa 6, Sedalia, Mo., 7, Jefferson City 8, Mexico 9, Jacksonville, Ill., 10, Alton 11.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Danville, Ill., Feb. 28, Terre Haute, Ind., March 1, Indianapolis 2-4.

ALI BABA (David Henderson, mgr.): Boston, Mass., Feb. 20-March 4.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): New York city Feb. 6—indefinite.

ARISTOCRACY: Chicago, Ill., Feb. 20-March 4.

A BREEZY TIME (Edward J. Nugent, mgr.): Grand Rapids, Mich., Feb. 27-March 4, Bay City 6, East Saginaw 7, Flint 8, Lansing 9, Jackson 10, Ann Arbor 11, Toledo, O., 13-18.

ARIZONA JOE: Philadelphia, Pa., Feb. 27-March 4.

AUNT BRIDGET'S BABY (R. B. Monroe, mgr.): Boston, Mass., Feb. 27-March 4.

ALMA HEARN: Jasper, Ind., Feb. 27-March 4.

ALBA HEYWOOD (Edgewood Folks, O. W. Heywood, mgr.): Eugene, Ore., Feb. 28, Albany March 2, Corvallis 3.

BORESIS THE WOOD (Eugene Tompkins, mgr.): Philadelphia, Pa., Feb. 20 March 11.

BOBBY GAYLOR (W. A. Brady, mgr.): New York city Feb. 27-March 4.

BLUE JEANS (Rosenquest and Arthur, managers): Jersey City, N. J., Feb. 27-March 4.

BARNES AND SUMNER'S PLAYERS: Council Bluffs, Ia., March 1-4, Nebraska City, Neb., 6-11.

BOSTON COMEDY CO. (H. Price Webber, manager): Lincoln, Neb., Feb 26.

BLACK CROOK: New York city Sept. 1—indefinite.

BLACK DETECTIVE (Daniel Shelby, mgr.): Chicago, Ill., Feb. 27-March 4, Fort Wayne, Ind., 6, 7, Defiance, O., 8, Delphos 9, Lima 10, Piqua 11, Urbana 13, Washington C. H. 14, Lancaster 15, Circleville 16, Chillicothe 17, Hamilton 18.

BALDWIN-MELVILLE (W. S. Baldwin, mgr.): Macon, Ga., Feb. 27-March 4, Charleston, S. C., 6-11, Savannah, Ga., 13-18.

CHARLES DICKSON (Incog. George W. Lederer, mgr.): Buffalo, N. Y., Feb 27-March 2, Rochester 3-4, Syracuse 6, 7, Elmira 8, Binghamton 9, Wilkesbarre, Pa., 10, Elizabeth, N. J., 11, Harlem, N. Y., 13-18.

CHARLES A. LODER: Baltimore, Md., Feb 27-March 4, Wilmington, Del., 6, 7, Pottstown Pa., 8, York 9, Lebanon 10, Reading 11, Pottsville 13, Williamsport 14, Lock Haven 15, Greensburg 16, Irwin 17, Johnstown 18.

CHARLES A. GARDNER (Sidney R. Ellis, manager): Kansas City, Mo., Feb. 27 March 4, Topeka, Kans., 6, Winfield 7, Arkansas City 8, Wellington 9, Wichita 10, Abilene 11, Denver, Col., 13-18.

COUNTY FAIR (Neil Burgess): Boston, Mass., Feb. 6-March 4.

CHARLES PROHMAN'S COMEDIANS (Frank Murray, mgr.): New York city Feb 13 indefinite.

COGHLAN COMEDY (John T. Sullivan, mgr.): Pittsburg, Pa., Feb 27-March 4.

CHARLES B. HANFORD (Julius Cæsar): Emporia, Kans., Feb. 28, Horton March 1, Topeka 2, 3, Leavenworth 4, Atchison 6, St. Joseph, Mo., 7, 8, Beatrice, Neb., 9, Lincoln 10, 11, Omaha 12-18.

CHARITY BALL (Fred Dubois, mgr.): Fort Worth, Tex., Feb 28, Dallas March 1, 2, Corsicana 3, Waco 4, San Antonio 6, Austin 7, Brenham 8, Houston 9, Galveston 10, 11.

CORSE PAYTON: Ottumwa, Ia., Feb. 27-March 4.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.): Detroit, Mich., Feb. 27-March 1.

CLEMENCEAU CASE (Canning and Latta, mgrs.): Chicago, Ill., Feb. 27-March 4.

CARROLL JOHNSON (Jack Lodge, mgr.): Brooklyn, N. Y., Feb. 27-March 4.

CAROLYN GAGE (Kent Thomas, mgr.): Dayton, Wash., Feb. 28, Walla Walla March 1, 2.

CASINO COMEDY: Milton, Wis., Feb. 27-March 1, Fort Atkinson 2-4.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): Harlem, N. Y., Feb. 27-March 4, Providence, R. I., 6-11, Baltimore Md., 13-18.

DEAN AND LEONARD: Hudson, Mich., Feb. 27-March 4.

DEVIL'S MINE: Buffalo, N. Y., Feb. 27-March 4.

DR. BILL (George W. Sammis, mgr.): New Orleans, La., Feb. 27-March 4, Houston, Tex., 6, Galveston 7, 8, Bryan 9, Austin 10, 11, San Antonio 13, 14, Waco 15, Corsicana 16, Fort Worth 17, 18.

DANCER SISTERS (Edward J. Abram, mgr.): Muscatine, Ia., Feb. 28 Keokuk March 2, Hannibal, Mo., 3, Quincy, Ill., 4, Sedalia, Mo., 6.

DEEMAN THOMPSON (E. A. McFarland, mgr.): Cleveland, O., Feb. 27-March 4, Buffalo, N. Y., 6-11, Rochester 13-15, Syracuse 16-18.

DAN A. KELLY (James B. Belcher, mgr.): Nanticoke, Pa., Feb. 28, Buffalo, N. Y., March 6-11, Jamestown 13, Ashtabula, O., 14, Norwalk 15, Adrian, Mich., 16, Charlotte 17, Hastings 18.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Worcester, Mass., Feb. 27, 28, Meriden, Conn., March 1, New Haven 2, Bridgeport 3, So. Norwalk 4, Brooklyn, E. D., 6-11.

E. J. HENLEY: New York city Feb. 27—indefinite.

E. A. LOCKE: Chicago, Ill., Feb. 27-March 4.

ELEONORA DUSE (C. and T. Rosenfeld, managers): New York city Jan. 23-March 11.

E. H. SOTHERN JR. E. Warner, acting mgr.): Philadelphia, Pa., Feb. 20-March 4.

EIGHT BELLS (Thomas R. Perry, acting mgr.): St. Paul, Minn., Feb. 27-March 4, Winona 6, Dubuque, Ia., 7 Davenport 8, Des Moines 9, Oskaloosa 10, Marshalltown 11, Omaha, Neb., 13-15, Leavenworth, Kans., 16, Topeka 17, St. Joseph, Mo., 18.

EDWIN ARDEN: Detroit, Mich., Feb. 27-March 4.

EFFIE ELLSLER (Will C. Elsler, mgr.): Cincinnati, O., Feb. 27-March 4, Indianapolis, Ind., 6-8, Milwaukee, Wis., 9-11, Chicago, Ill., 13-18.

E. S. WILLARD (A. M. Palmer, mgr.) St. Louis, Mo., Feb. 27-March 4, Indianapolis, Ind., 6-8, Columbus, O., 9-11, Philadelphia, Pa., 13-18.

EVANS AND HOEY (W. D. Mann, mgr.): Memphis, Tenn., Feb. 27 March 1, Nashville 2-4, Louisville, Ky., 6-8, Indianapolis, Ind., 9-11, Cincinnati, O., 13-18.

ELDON COMEDIANS: Hinton, W. Va., Feb. 27-March 4.

EMMA WELLS: Eau Claire, Wis., Feb. 28.

FAIRIES' WELL (W. H. Powers, mgr.): Danville, Ill., March 1, South Chicago 6-11, Dayton, O., 13-18.

FANNY DAVENPORT (Marcus Mayer, mgr.): St. Louis, Mo., Feb. 27-March 4, Milwaukee, Wis., 6-11, Minneapolis, Minn., 13-18.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Warren, Pa., Feb. 27 March 4, Titusville 6-11, Meadville 13-18.

FRANK DANIELS (W. W. Freeman, mgr.): San Francisco, Cal., Feb 27-March 11.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Columbus, O., Feb 27-March 4, Indianapolis, Ind., 6-11, Brazil 13, Kokomo 14, Frankfort 15, Crawfordsville 16, Elwood 17, Fort Wayne 18.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Englewood, Ill., Feb 27, 28, South Bend, Ind., March 1, Goshen 2, Kendallville 3, Adrian, Mich., 4, Detroit 6-11, Sandusky, O., 13, Tiffin 14, Findlay 15, Fostoria 16, Elyria 17, Ashtabula 18.

FABIO ROMANI (Aiden Benedict, mgr.): Big Rapids, Mich., March 1, Ionia 2, Grand Haven 3, Allegan 4.

FRIENDS (Arthur A. Lotto, acting mgr.): Memphis, Tenn., Feb. 27-March 2, Columbus 3, Meridian 4, New Orleans, La., 6-11, Eufala, Ala., 13, Macon, Ga., 14, Atlanta, 15, 16, Knoxville, Tenn., 17, Chattanooga 18.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Milwaukee, Wis., Feb. 27 March 4, St. Paul, Minn., 6-11, Minneapolis 13-18.

GRAHAM EARLE: Fairfield, Ill., Feb. 27-March 4.

GRAY AND STEVENS: Evansville, Ind., Feb. 28-March 1, Mt. Vernon, Ill., 2, East St. Louis 3, Jacksonville 4.

GO WEST GO MOHAWK: Buffalo, N. Y., Feb. 27-March 4.

GUS WILLIAMS (George W. June, mgr.): Wheeling, W. Va., March 3.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): Los Angeles, Cal., 27-March 4, Oakland 6-11, Sacramento 13-18.

GLEN-NA-LOUGH (W. H. Powers, mgr.): New York city Feb. 27-March 4, Harlem, N. Y., 6-11, Brooklyn 13-18.

GEORGE C. STALEY (A Royal Pass, Hasty Doel Parser, mgr.): Oneonta N. Y., Feb. 28, Carbondale, Pa., March 2, Wilkesbarre 3, Pittston 3, Danville 4, Milton 6, Shamokin 7, Mt. Carmel 8, Girardville 9, Mahanoy City 10, Easton 11.

GRIBBS' CELLAR DOOR (J. B. Mackie): Toronto, Ont., Feb. 27-March 4, Montreal, P. Q., 6-11, Buffalo, N. Y., 13-18.

GRISHER-DAVIES (W. A. Brady, mgr.): Boston, Mass., Feb. 27-March 11.

GLORIANA No. 1 (Charles Prohman, mgr.): Trenton, N. J., March 1.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Ashland, Ky., Feb. 28.

HOPPER DRAMATIC: Bangor, Me., Feb. 27-March 4.

HAMLER'S PLAYERS: Madison, Wis., Feb. 27-March 4.

HIS WEDDING DAY (Charles Frohman, mgr.): Buffalo, N. Y., Feb. 27 March 4.

HOSS AND HOSS (W. G. Smyth, mgr.): Providence, R. I., Feb. 27-March 4, Worcester, Mass., 6, Middletown, Conn., 7, Springfield, Mass., 8, New Britain, Conn., 9, Waterbury 10, Meriden 11, New York city 13-18.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Penn Yan, N. Y. Feb. 28, Corning March 1, Bornellsville 2, Olean 3, Jamestown 4, Warren, Pa., 6, Youngstown, O., 7, 8, Canton 9, Cincinnati, O., 13-18.

HALLEN AND HART: Wheeling, W. Va., March 2-4.

HERRMANN AND TEN BROECK (E. G. Stone, mgr.): Butler, Pa., Feb. 28, Rochester March 1, New Castle 2, Beaver Falls 3, Franklin 4.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): Cincinnati, O., Feb. 27-March 4.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Indianapolis, Ind., Feb. 27-March 4, Seymour 6, Elwood 7, Anderson 8, Union City 9, Stafford City 10, Marion 11, La Porte 13, Niles, Mich., 14, Dowagiac 15, Benton Harbor 16, Muskegon 17, Michigan City, Ind., 18.

ISAAC PAYTON: Hutchinson, Kans., Feb. 27 March 4.

JOSHUA SIMPKINS (Reno and Ford, managers): Augusta, Me., Feb. 28, Brunswick March 2, Bath 3, Rockland 4, Belfast 6, Bangor 9.

JARBEAU (Jeff. D. Bernstein, manager): Cincinnati, O., Feb. 27-March 4.

J. H. WALLICK (J. L. Ungerer, mgr.): Dayton, O., Feb. 27-March 1, Washington 2, Chillicothe 3, Circleville 4.

JOHN L. SULLIVAN: St. Louis, Mo., Feb. 27-March 4, Louisville, Ky., 6-8, Cincinnati, O., 13-18.

JANE (No. 1, Charles Frohman, mgr.): Washington, D. C., Feb. 27-March 4.

JULIA MARLOWE (Fred. Stinson, mgr.): Pittsburg, Pa., Feb. 27-March 4, Boston, Mass., 6-18.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): New York city Feb. 27—indefinite.

JAMES O'NEILL (William F. Connor, mgr.): Jacksonville, Fla., Feb. 27, 28, Savannah, Ga., March 1, Charleston, S. C., 2, Atlanta, Ga., 3, 4, Knoxville, Tenn., 6, Chattanooga 7, Nashville 8, 9, Evansville, Ind., 10, 11, Chicago, Ill., 13-18.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Brooklyn, N. Y., Feb. 27-March 4, Chicago, Ill., 6-18.

JANE COOMBS: Concordia, Kans., March 1, Clay Centre 2, Junction City 4, Emporia 6, Osage City 7, Topeka 8, Lawrence 9, Atchison 10, St. Joseph, Mo., 11.

JOHN T. KELLY (George M. Welty, mgr.): Boston, Mass., Feb. 27-March 4.

JOSEPH MURPHY (John B. Corey, mgr.): Toledo, O., Feb. 28-March 1, Cleveland 2-4, Springfield, Mass., 6, Worcester 7, Lawrence 8, Boston 13-18.

JAMES J. CORBETT (W. A. Brady, mgr.): West Superior, Wis., Feb. 28, Gaukato, Minn., March 1, Sioux City, Ia., 2, Omaha, Neb., 3, 4, Kansas City, Mo., 6-11, St. Joseph 13-15, Indianapolis, Ind., 17, 18.

JEFFREYS LEWIS: (Arthur C. Aiston, mgr.): Brooklyn, N. Y., Feb. 27-March 4.

KATIE EMMETT (Harry Williams, mgr.): Memphis, Tenn., Feb. 27 March 1.

KENDALL COMEDIANS (Edward Kendall, mgr.): Camden, N. Y., Feb. 28, Watertown March 1, Pulaski 2, Fulton 3, Oneida 4.

KITTIE RHOADES: York, Pa., Feb. 27-March 2.

KATHERINE ROBER (Phil. Irving, mgr.): New Haven, Conn., Feb. 27 March 1, Waterbury 2, Birmingham 3, Ansonia 4, Putnam 8, Webster, Mass., 9, Worcester 10, 11.

KIDNAPPED (W. C. Anderson, mgr.): Brockton, Mass., Feb. 28, New Bedford March 1, Worcester 3, 4, Woonsocket, R. I., 7, Pawtucket 8, Chelsea, Mass., 9, Salem 10.

LIMITED MAIL (Elmer E. Vance, mgr.): Dover, N. H., Feb. 28, Amesbury, Mass., March 1, Portsmouth, N. H., 2, Manchester 3, Haverhill, Mass., 4, Boston 6-11.

LITTLE NUGGET: Pittston, Pa., Feb. 28, Luzerne March 1, Plymouth 2, Bloomsburg 3, Hazelton 4.

LABADIE-ROWELL: Mendota, Ill., March 4, Amboy 6, Princeton 9.

LOST PARADISE (Charles Frohman, mgr.): Baltimore, Md., Feb. 27-March 4, Washington, D. C., 6-11, Detroit, Mich., 13-18.

LEWIS MORRISON (Edward J. Abram, mgr.): Columbus, O., Feb. 27-March 4, Cincinnati, 6-11, Chicago, Ill., 13-18.

LYCEUM THEATRE (Frohman's): New York city, Nov. 23—indefinite.

LOST IN NEW YORK: Montgomery, Ala., Feb. 28, Pensacola, Fla., March 1, Mobile, Ala., 2, Galveston, Tex., 6, Houston 7, 8, Austin 9, San Antonio 10, 11.

LATER ON (T. W. Dinkins, mgr.): Cincinnati, O., Feb. 27 March 1.

LEW AND LOTTIE WATERS: Correctionville, Ia., Feb. 28, Holstein March 1, Sac City 2, Odebolt 3, Ida Grove 4.

LEONZO BROTHERS: Greencastle, Ind., Feb. 28, Hillsboro, O., March 1, Marion 2-4.

LEAVES OF SHAMROCK (J. P. Sullivan, mgr.): Boston, Mass., Feb. 27 March 4.

LILLIAN TUCKER (C. C. Vaught, mgr.): St. Mary's, Ont., Feb. 27-March 4, Quebec, P. Q., 6-11.

LYCEUM THEATRE (Shatpley's): Joplin, Mo., Feb. 27-March 4.

LARRY THE LORD (Henry Greenwall, mgr.): Kansas City, Mo., Feb. 27-March 4.

LEORA LANE: Ogalalla, Neb., Feb. 27-March 4.

MAGOLA-GIBSON COMEDY (Lowell Mason, mgr.): Amsterdam, N. Y., Feb. 28, Schenectady March 1, 2, Troy 3, 4, Montreal, P. Q., 6-11.

MILTON NOBLES (J. Duke Murray, mgr.): New York city Feb. 20-March 4.

MAVOURNEEN (Augustus Piton, mgr.): Brooklyn, N. Y., Feb. 27-March 4, Boston, Mass., 6-11, New York city 13-18.

MISS HELYETT (E. D. Price, acting mgr.): Decatur, Ill., Feb. 28, Springfield March 1, St. Joseph, Mo., 2-4, Omaha, Neb., 6-8, Kansas City, Mo., 9-11.

MUGGS' LANDING (George Gray, mgr.): Nashville, Tenn., Feb 27-March 4.

MARIE HUBERT-FROHMAN (Oliver Jurgensen, mgr.): Pottstown, Pa., Feb. 28, Reading March 1, Mahanoy City 2, Sunbury 3, Williamsport 4, Shenandoah 6, Tamaqua 7, Manch Chunk 8, Scranton 9, Wilkesbarre 10, Hazelton 11, Allentown 13, Paterson, N. J., 14, 15.

MLLE. RHEA (W. D. Loudoun, mgr.): Columbus, O., Feb 27 March 4, Baltimore, Md., 6-11.

MERRY COBBLER (Bertram and Willard, mgrs.): Dwight, Ill., Feb. 28 Ottawa March 1, Aurora 2, Elgin 3, Rockford 4, Freeport 6, Lyons, Ia., 7, Maquoketa 8, De Witt 9, Muscatine 10, Moline, Ill., 11.

MIDNIGHT ALARM (Charles H. Young, mgr.): Canton, O., Feb. 28, Delaware March 2, Fremont 3, Tiffin 4, Bowling Green 6, N. Baltimore 7, Fostoria 8, Norwalk 9, Ravenna 10, Canton 11, Wooster 12, Massillon 14.

MAY BRATTONNE (Frank M. Morgan, mgr.) Jamestown, O., March 2-4, Richmond, Ind., 6-11.

MCCARTHY'S MISHAPS: Johnstown, Pa., Feb. 28, Altoona March 1, Lebanon 2, Harrisburg 4, Philadelphia 6-11.

MINNA GALE-HAYNES (Abbey, Schoeffel and Gran, mgrs.): Baltimore, Md., Feb. 27-March 4, Philadelphia, Pa., 6-18.

MINNIE LESTER (George E. Mitchell, mgr.) Whitehall, N. Y., Feb. 27-March 4, Glens Falls 6-11, Saratoga 13-18.

MASTER AND MAN (C. D. McCall, mgr.): Philadelphia, Pa., Feb 27 March 4.

MAUDE HILLMAN (W. G. Snelling, mgr.): Cohoes, N. Y., Feb. 27-March 4, Mechanicsville 6-8.

OPERA-WILLIAMS (Fred. Williams, mgr.): Elmira, N. Y., Feb. 27-March 4, Ithaca 6-11, Auburn 13-18.

MADELINE MERLE (Fred. Schwartz, mgr.): Ottawa, Ont., Feb. 28-March 1, Montreal 2-4.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Hamilton, O., Feb. 27-March 4, Jeffersonville, Ind., 6-11, Madison 13-18.

MELVILLE SISTERS: Lafayette, Ind., Feb. 27-March 4.

MEN AND WOMEN (Charles Prohman, mgr.): Galveston, Tex., Feb. 28, March 1, Austin 2, San Antonio 3, 4, Dallas 6, 7, Fort Worth 8, Tyler 9, Hot Springs, Ark., 10, Little Rock 11.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Utica, N. Y., Feb. 28, Syracuse March 1, Binghamton 2, 3, Wilkesbarre, Pa., 4, Scranton 6, McKeesport 7.

MRS. POTTER-KYRLE BELLEW (Ariel Barney, manager): Brooklyn, N. Y., Feb 27 March 11.

MR. AND MRS. FRANKLIN: Fairport, N. Y., Feb. 28, Le Roy March 1, Luna 2, Brockport 3, Dansville 4.

MESSENGER FROM JARVIS SECTION (John Archer, mgr.): Chicago, Ill., Feb. 27 March 4.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Omaha, Neb., Feb. 27-March 4, Council Bluffs, Ia., 6, Des Moines 7, Marshalltown 8, Iowa City 9, Cedar Rapids 10, Rock Island, Ill., 11, Burlington, Ia., 13, Quincy, Ill., 14, Jacksonville 15, Springfield 16, Peoria 17, Streator 18.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): Philadelphia, Pa., Feb. 27-March 4.

NIOBE (Abbott and Teal, mgrs.): Philadelphia, Pa., Feb. 27-March 4, New York city 6-11.

NOSS JOLLITY (H. Noss, mgr.): Danville, Ky., Feb. 28, Lexington, March 1, Frankfort 2, Paris 3, Winchester 4, Maysville 6, Portsmouth, O., 7, Ironton 8, Ashland, Ky., 9, Huntington, W. Va., 10, Pt. Pleasant 11, Middleport, O., 13, Wellston 14, Jacksonville 15, Chillicothe 16, Circleville 17, Lancaster 18.

N. S. WOOD: Chillicothe, O., Feb. 28, Circleville March 1, Lancaster 2, Steubenville 3, McKeesport, Pa., 4 Pittsburg 6-11.

NINETY DAYS (Charles Frohman, mgr.): New York city Feb. 6—indefinite.

NOBODY'S CLAIM (E. A. Warren, mgr.): Cincinnati, O., Feb. 27 March 4.

NUTMEG MATCH (Sol Litt, acting mgr.): New York city Feb 27-March 11.

NAT C. GOODWIN (George J. Appleton, mgr.): Boston, Mass., Feb. 20 March 4.

NATURAL GAS (Sam P. Cox, mgr.): Washington, D. C., Feb 27-March 4.

NELLIE MCHENRY (A. J. Spencer, mgr.): New York city Feb. 27-March 4.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Sandusky, O., Feb. 28, Norwalk March 1, Massillon 2, Akron 3, Kent 4, Olean, N. Y., 7, Bradford, Pa., 8, Salamanca, N. Y., 9, Randolph 10, Corry, Pa., 11, Union City 13, Titusville 14, Franklin 15, Oil City 16, Youngstown O., 17, Apollo, Pa., 18.

OLD HOMESTEAD (E. A. McFarland, mgr.): Ogden, Utah, March 1, Salt Lake City 2-4, Provo 6, Aspen, Col., 7, Leadville 8, Pueblo 9-10, Colorado Springs 11, Denver 13-18.

OUR DOROTHY (O. H. Johnstone, mgr.): Sullivan, Ill., Feb. 27-March 2, Champaign 3-4.

OLD JED PROUTY: Laconia, N. H., Feb. 28, Barre, Vt., March 1, Montpelier 2, Burlington 3, Rutland 4.

OUR MARRIED MAN (Clark and Williams, managers): Moberly, Mo., Feb. 28, Brookfield March 1, Chillicothe 2, Trenton 3, Centerville, Ia., 4.

OWEN BARTLETT: Valley City, N. D., Feb. 27-March 1, Tower City 2-7.

OLIVER BYRON (J. P. Johnson, mgr.): Peoria, Ill., Feb. 28, Galesburg March 1, Quincy 2, Springfield 4, St. Louis, Mo., 6-11, Indianapolis, Ind., 13-18.

OLE OLSON (Ed. R. Salter, mgr.): Reading, Pa., Feb. 28, Allentown March 1, Wilkesbarre 2, Williamsport 3, Scranton 4, Elmira, N. Y., 6, Corning 7, Hornellsville 8, Rochester 9-11.

O'DOWD'S NEIGHBORS: Chester, Pa., Feb 28 Pranaford March 1, New Brunswick 2, South Norwalk, Conn., 3, Bridgeport 4, Danbury 6, Waterbury 7, Meriden 9, Rockville 10.

PAY TRAIN (Dittmar Brothers, mgrs.): Bloomington, Ill., Feb. 28, Streator March 1, Ottawa 3, La Salle 4, Chicago 6-11.

PAIR OF KIDS (Ezra Kendall, mgr.): Washington, D. C., Feb. 27-March 4, Trenton, N. J., 6, Camden 7, Norristown, Pa., 8, Pottsville 9, Milton 10, Danville 11.

POWER OF THE PRESS (Wax Zo-lner, acting mgr.): Minneapolis, Minn., Feb. 27-March 4, La Crosse, Wis., 6, Madison 7, Rockland, Ill., 8, Peoria, 9, Decatur 10, Sedalia, Mo., 11, Kansas City 13-18.

PATTI ROSA (W. O. Wheeler, mgr.): Nashville, Tenn., Feb. 27-March 1, Owensboro, Ky., 2, Evansville, Ind., 3, Princeton, Ky., 4, Paducah 6, Cairo, Ill., 7, Alton 8, Jacksonville 9, Springfield 10, Decatur 11.

PULSE OF NEW YORK (C. N. Bertram, manager): Jersey City, N. J., Feb. 27-March 4.

PETE PETERSON (Kirk Armstrong, mgr.): St. Louis, Mo., Feb 27-March 4.

PETE BAKER (Wilbur Harlan, manager): Louisville, Ky., Feb. 27 March 4, Baltimore, Md., 13-18.

ROLAND REED (E. B. Jack, mgr.): Paterson, N. J., March 4.

R. D. MACLEAN MARIE PRESCOTT (F. H. Bosly, mgr.): Winnipeg, Man., Feb 27-March 1, Grand Forks, N. D., 2, Fargo 3, St. Cloud, Minn., 4, St. Paul 6-8, Minneapolis 9-11, Sioux City, Ia., 13, 14, Omaha, Neb., 15, 16, Grand Island 17.

ROSINA VOKES (Clarence Fleming, mgr.): Detroit, Mich., Feb. 27-March 4, London, Ont., 6, Hamilton 7, 8, Toronto 9-11, Montreal, P. Q., 13-18.

ROBERT DOWNING (Will McConnell, mgr.): Pittsburg, Pa., Feb. 27-March 4, Wheeling, W. Va., 6, McKeesport, Pa., 7, Altoona 8, Harrisburg 9, Williamsport 10, Scranton 11, Wilkesbarre 13, Hazleton 14, Reading 15, Pottstown 16, Trenton, N. J., 17, Wilmington, Del., 18.

REDDY THE MAIL GIRL (Carl Brehm, mgr.): Carlinville, Ill., Feb. 28, Jerseyville March 1.

RIP VAN WINKLE (Marney and McGowen, mgrs.): Fairfield, Ia., Feb. 28, Monmouth, Ill., March 4, Macomb 6, Canton 8.

ROBY AGRA (James Silver, mgr.): Gouverneur, N. Y., March 4.

RICE'S SURPRISE PARTY (1892): Boston, Mass., Feb. 6-March 4.

RAMSAY MORRIS COMEDY: Chicago, Ill., Feb. 20-March 4.

RICKETTS-MATHEWS: Atlanta, Ga., Jan. 30—indefinite.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassenfordder, mgr.): Roanoke, Va., Feb. 28, Knoxville, Tenn., March 1, Chattanooga 2, Clarksville 3, Cairo, Ill., 4, Louisville, Ky., 6-11.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Washington, D. C., Feb. 27-March 4, Pittsburg, Pa., 6-11.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.) Cleveland, O., Feb. 27-March 4.

R. B. SANTELL (Proctor and Turner, mgrs.): Cincinnati, O., Feb. 27-March 4.

RICHARD MANSFIELD (John P. Slocum, mgr.): Brooklyn, N. Y., Feb. 27-March 4.

SUNTER-PAYTON: Sturgeon, Mo., Feb. 27-March 4.

SPAB OF LIFE (H. S. Taylor, mgr.): Philadelphia, Pa., Feb 27 March 4.

SURRENDER (Charles Prohman, mgr.): Chicago, Ill., Feb. 20-March 4.

S CITY PAD (John H. Russell, mgr.): Rochester, N. Y., Feb 27-March 1.

SPIDER AND FLY (Eastern, Edwin P. Hilton, mgr.): Portland, Ore., Feb. 27-March 4.

STILL ALARM (Joseph Arthur, mgr.): Baltimore, Md., Feb. 27-March 4.

SILVER KING (Carl A. Haswin, mgr.): Logansport, Ind., Feb. 28, Elwood March 1, Muncie 2, Union City 3, Marion 4, Anderson 6, Columbus 7, Seymour 8, New Albany 9, Mt. Sterling, O., 10, Lexington, Ky., 11, New Albany, Ind., 13, Seymour 14, Columbus 15, Richmond 16, Soldier's Home, O., 17, Springfield 18.

SI PLUNKARD (J. C. Lewis, mgr.): Harper, Kans., Feb. 28, Anthony March 1, Caldwell 2, Wellington 3, Wichita 6, 7, Winfield 8, Eldorado 9, Newton 10, Marion 11, Council Grove 13, Osage City 14, Ottawa 15, Lawrence 16, Burlingame 17, Emporia 18.

SOUTH BEFORE THE WAR (Whalen and Martell, mgrs.): Washington, D. C., Feb. 27-March 4, Baltimore, Md., 6-11, York, Pa., 13, Frederick, Md., 14, Cumberland 15, Wheeling, W. Va., 16-18.

SHADOWS OF A GREAT CITY: Chicago, Ill., Feb. 27-March 4.

SIS SIS: Newark, N. J., Feb. 27-March 4.

STUART ROBSON (W. H. Harden, mgr.): Philadelphia, Pa., Feb. 20-March 4.

SPOONER COMEDY (E. S. Spooner, mgr.): Sioux Falls, S. D., Feb 20 March 4.

STOCKWELL THEATRE STOCK: San Francisco, Cal., Jan. 23—indefinite.

STAR COMEDY: Wyandotte, Kans., Feb 27-March 4.

THE WORLD AGAINST HER (Geo. B. Villa mgr.): Pittsburg, Pa., Feb. 27-March 4, Uniontown, O., 7, Lancaster 8, Circleville 9, Washington, C. H., 10, Cincinnati 13-18.

THOMAS W. KEENE (W. F. Dickson, mgr.): Providence, R. I., March 2-4, New York city 6-18.

TWO OLD CRONIES (Wills): Mt. Morris, N. Y., Feb. 28, Lyons March 1, Newark 2, Seneca Falls 3, Auburn 4, Cortland 6, Binghamton 7, Penn Yan 8, Batavia 11, Canandaigua 13, Waterloo 14, Ithaca 16, Oneida 18.

THE VOODOO (Gus Bothner, mgr.): Erie, Pa., Feb. 28, Youngstown, O., March 1, Canton 2, South Bend, Ind., 4, Chicago, Ill., 6-18.

TEXAS STEER (Hoyt and Thomas, managers): Albany, N. Y., Feb. 28-March 2.

THE SMUGGLERS: St. Louis, Mo., Feb. 27-March 4, Chicago, Ill., 6-11.

TRIP TO CHINATOWN: New York city—indefinite.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.

THE GIRL I LEFT BEHIND ME: (Chas. Prohman, mgr.): New York city Jan. 23—indefinite.

THE OUTSIDER (Charles Barton, mgr.): Brooklyn, N. Y., Feb 27 March 4.

THE PRESIDENT: Wilkesbarre, Pa., Feb. 28.

THE DAZZLER (Cosgrove and Grant, mgrs.): Manchester, N. H., Feb. 28, Lawrence, Mass., March 1, Haverhill 2, Salem 3.

TRIP TO CHINATOWN No. 2 (Hoyt and Thomas, mgrs.): St. Paul, Minn., Feb. 27-March 4.

TWO SISTERS (George W. Rver, mgr.): Minneapolis, Minn., Feb. 27-March 4, Duluth 6, 7, West Superior, Wis., 8, Eau Claire 9, Winona Minn., 10, Janesville, Wis., 11.

THE COLONEL: Jacksonville, Fla., Feb. 28, St. Augustine March 1, Tampa 2, New Orleans, La., 13-18.

TONY FARRELL (C. E. Callahan, mgr.): Paterson, N. J., Feb. 27-March 1.

THE STOWAWAY (Litt and Davis, mgrs.): Brooklyn, N. Y., Feb 27 March 4, New York city 6-11.

TWO OLD CRONIES (Anderson's): Belfast, Me., Feb. 28, Bangor March 1, Waterville 2, Skowhegan 3, Lewiston 4.

THE EXILES (Litt and Davis, mgrs.): Evansville, Ind., March 1, 2, Terre Haute 3, Chicago, Ill., 6-11, Troy, N. Y., 13, 14, Hartford, Conn., 15, 16, Springfield, Mass., 17, 18.

TUXEDO (George Thatcher, mgr.): Joliet, Ill., Feb. 28, Pullman March 2, Grand Rapids, Mich., 3, London, Ont., 4.

THE OPERATOR (E. B. Ludlow, mgr.): Hoboken, N. J., Feb. 27 March 1, Paterson 2, 3, Elizabeth 4, Wilmington, Del., 7, 8, Lancaster, Pa., 10, Columbia 11.

THE HUSTLER (William T. Keough, mgr.): Scranton, Pa., Feb. 28, Williamsport March 1, Pottsville 2, Lancaster 3, Reading 4, Philadelphia 6-11, Washington, D. C., 13-18.

THE DAGO (F. O. Singer, mgr.): New York city Feb. 27-March 4, Dayton, O., 13-15, Wheeling, W. Va., 16-18.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Johnstown, Pa., March 6-11, Butler 13-18.

THE LEAVENWORTH CASE (Frank Carlos Griffith, mgr.): New Bedford, Mass., Feb. 27, Fall River 28, Worcester March 1, 2, Hartford, Conn., 3, Northampton, Mass., 4.

UNC

HARRIS CONCERT: [illegible], Me., Feb. 28, Portland March 1, Boston, Mass., 2.
SCHUBERT SUPERIORITY CLUB: Washington, Ind., Feb. 28.
PURNELL CONCERT: Birmingham, Ala., Feb. 26, Chattanooga, Tenn., March 1, Knoxville 2, Bristol 3, Roanoke, Va., 4.
PEPPERMINT WARRIORS: Shenandoah, Pa., Feb. 28, Frankfort March 2.

VARIETY AND BURLESQUE.

ADA DYSON: Wilmington, Del., Feb. 27-March 1.
BOSTON NOVELTY CO. (H. A. Hart, mgr.): Louisville, Ky., Feb. 27 March 4.
C. W. WILLIAMS: Philadelphia, Pa., Feb. 27-March 4.
CITY SPORTS BURLESQUE: Chicago, Ill., Feb. 13-March 4.
CROLIUS (Deming's): Paterson, N. J., Feb. 27-March 4, Brooklyn, N. Y., 6-11.
CROLIUS BURLESQUE (Sam T. Jack, mgr.): Cleveland, O., Feb. 27-March 4.
EARLY BIRDS: Lowell, Mass., Feb. 27-March 4.
FAT FOSTER BURLESQUE: Brooklyn, E. D., Feb. 27 March 4.
FIELDS AND HANSON: Pittsburg, Pa., Feb. 27-March 4.
FRENCH FOLLY: Providence, R. I. Feb. 27-March 4, Worcester, Mass., 6-11, Troy, N. Y., 13-18.
FORESTER'S GAIETY BURLESQUE: Portland, Me., Feb. 27-March 4.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Toronto, Ont., Feb. 27-March 4, Albany, N. Y., 6-11, Boston, Mass., 13-18.
GUS HILL NOVELTIES: Cincinnati O., Feb. 27-March 4, Indianapolis, Ind., 6-11, Chicago, Ill., 13-18.
HYDE'S COMEDIANS: Baltimore, Md., Feb. 27-March 4.
HARRY WILLIAMS' OWN: Harlem, N. Y., Feb. 27-March 4.
HOWARD ATHENÆUM (John D. Hopkins, mgr.): Philadelphia, Pa., Feb. 27-March 4.
HARRY WILLIAMS METEORS: Baltimore, Md., Feb. 27-March 4.
HOPKINS TRANS-OCEANICS: Chicago, Ill., Feb. 27-March 4.
JACK MCAULIFFE: St. Louis, Mo., Feb. 27-March 4.
MAY RUSSELL: Chicago, Ill., Feb. 20-March 11.
MAY HOWARD BURLESQUE (T. E. Maco, mgr.). New York city Feb. 27-March 4.
MARIE SANGER: New York city Feb. 27 March 4.
PAT AND JACK: Rochester, N. Y., Feb. 27-March 4.
ORPHEUM SPECIALTY: Wheeling, W. Va. Feb. 27-March 1, McKeesport, Pa., 2.
PARIS GAIETY GIRLS: Noblesville, Ind., Feb. 28, Anderson March 1, Kokomo 2, Alexander 3, Elwood 4.
PARISIAN FOLLY (Abe Spitz, mgr.): Philadelphia, Pa., Feb. 27-March 4, Pittsburg 6-11, Baltimore, Md., 13-18.
REILLY AND WOODS: New York City Feb. 20-March 4, Newark, N. J., 6-11.
ROSE HILL FOLLY: Montreal, P. Q., Feb. 27 March 4.
RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): New York city Feb. 27-March 4, Brooklyn, N. Y., 6-11, Newark, N. J., 13-18.
SAM DEVERE: Chicago, Ill., Feb. 27 March 4, Cleveland, O., 6-11, New York city 13-18.
SEDTON AND WATSON: Worcester, Mass., Feb. 27-March 4.
TONY PASTOR: New York city Oct. 31—indefinite.
WEBER AND FIELDS' VARIETY (C. F. Cromwell, mgr.): Cleveland, O., Feb. 27-March 4, New York city 6-18.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Topeka, Kans., Feb. 28, Leavenworth March 1, Atchison 2, Beatrice, Neb., 3, Lincoln 4.
BARLOW BROTHERS: Des Moines, Ia., March 2.
GEORGE WILSON: Washington, D. C., Feb. 27-March 4.
GORMAN'S: Middletown, Conn., March 3.
PRIMROSE AND WEST (D. W. Truss, manager): New Orleans, La., Feb. 27-March 4, Vicksburg, Miss., 6, Shreveport 7, Dallas, Tex., 8.
SWEENEY, ALVIDO AND GOETZE: Des Moines, Ia., Feb 28.
SCHILLING: Winnipeg, Man., March 1-4.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): South Norwalk, Conn., Feb 27-March 1, Pittsfield, Mass., 2-4, Albany, N. Y., 6-8, Hudson 9-11, Schenectady 13-15, Fort Plain 16-18.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Columbus, Kans., Feb. 27, 28, Galena March 1, 2, Joplin, Mo., 3, 4, Neosha 6, Webb City 7, 8, Springfield 9-11.
COTTON'S DONKEY CIRCUS: Pittsburg, Pa., Feb. 20 March 4.
COYLE AND WELLS: Savannah, Ga., Feb. 27-March 4.
EDWARD MARD (magician): St. Peter, Minn., Feb 28 St. James March 1, Mankato 2, Rochester 3, Winona 4, Chatfield 6, Sparta, Wis., 7, Spring Valley, Minn., 8, Preston 9, Spring Grove 10, Caledonia 11.
HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5—indefinite.
HERBERT L. PLINT (Mesmerist, L. J. Mencham, mgr.): Wichita, Kans., Feb. 27-March 4, Joplin, Mo., 6-11, Carthage 13-18.
MARSHALL P. WILDER (R. W. Pinkney, mgr.): Cleveland, O., March 1, Youngstown 2, Tecumseh, Mich., 3, Ann Arbor 4, Toronto, Ont., 6, Detroit, Mich., 9, Grand Rapids 10, Bay City 14, E. Saginaw 15, Chicago Ill., 17.
PROF. HERRMANN: Chicago, Ill., Feb. 27-March 4.
PROF. POWELL: So. Framingham, Mass., Feb. 26 Woburn March 1, 2.
PROF. MARTINI (magician): Havana, Cuba, Feb 27—indefinite.

DATES AHEAD.

[Received too late for classification.]

ANNIE WARD TIFFANY (C. B. Greene, manager): Chicago, Ill., Feb. 27-March 4, Milwaukee, Wis., 6, Racine 7, Rockford 9.
A LIVELY CHASE: Paris, Tex., March 1, 2, Honey Grove 3, 4, Gainesville 6, 7, Henrietta 8, Vernon 9, Seymour 10, 11, Wichita Falls 13, 14.
BARREL OF MONEY (George H. Nicolai, manager): Winsted, Conn., March 6, Meriden 7, Birmingham 8, Bridgeport 9-11, Willimantic 13, Westerly, R. I., 14, Mystic, Conn., 15, New Haven 16-18.
COUNTY FAIR (Marie Bates): Batavia, N. Y., Feb. 28, Cana daigua March 1, Penn Yan 2, Corning 3, Binghamton 4, Newark, N. J., 6-11.
FROST AND FARNHAM (F. H. Frost, mgr.): Ithaca, Mich., March 2-4.
JENNIE HOLMAN: Abilene, Tex., Feb. 27 March 4, Dublin 6-11, Brownwood 13-18.
MELVILLE SISTERS (John W. Garry, mgr.): Lafayette, Ind., Feb 27-March 4, Evansville 6-11.
PAIGE'S PLAYERS (George W. Paige, mgr.): Huron, S. D., Feb. 27-March 4, Watertown 6-11.
PROF. J. HART (Illusionist): Newbury, S. C., Feb. 27-March 1, Greenwood 2-4.
THE POSTMASTER (W. A. Robinson, mgr.): Chicago, O., Feb. 28, Shelby March 1.
ZEB (Kauffman and Young, mgrs.): Rockville, Ind., March 1, Marshall, Ill., 2, Paris 3, Charleston 4.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ALEXANDRIA, LA.: Alexandria Opera House in March.
ATLANTIC, IOWA: Opera House, March, and April.
BERWICK, PA.: P. O. S. of A. Opera House, March 2-9, 11-16, 18-23, 26-31.
CANAL DOVER, OHIO: Big 4 Opera House, March 17-31.
COLUMBUS, KANS.: Columbus Opera House, March, April, and May.
EAST STROUDSBURG, PA.: Academy of Music. March, April and May.
FAYETTEVILLE, ARK.: March except the 20th., April and May.
GRAND RAPIDS, MICH.: Powers' Grand Opera House, March 2-31, April 5-13, 17-28, May 1-24, 26-31.
PHŒNIX, ARIZ.: Devereaux Opera House, March 26, April.
SHAMOKIN, PA.: G. A. R. Opera House, April 3, 4, 24.
ST. JOHNS, N. B.: St. Johns Opera House, March 2-10, 20-31, April 1, 17-30, May 24-31.
TYRONE, PA.: Academy of Music, March 1-7, 17-25, April 2-15, 21-29, May 1-12, 13-17, 19, 20, 22, 23, 25-31.
UHRICHSVILLE, O.: City Opera House, March 7-9, 11, April 5, 8, 28, 24-29.
VESTON, IOWA: Watson's Opera House, March and April.
WINCHESTER, KY.: Winchester Opera House, March 6-31.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M Clellan, Gen. Eastern Agent, 429 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. P. Chandler, G. P. Agent, St. Louis, Mo.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

Charles W. Arnold

1293 Broadway, New York.

Frances Harrison

Lionel Bland Open for Engagements

ALFRED KENNEDY

ANNIE WARD TIFFANY'S —AS TYRUS GIF— GREATEST SUCCESS

LADY BLARNEY

JULIA LEE

With LATER ON.

Address Mirror.

Jeannette St. Henry

PRIMA DONNA. DE WOLF HOPPER CO.,

Beginning May 1. Address care Broadway Theatre.

ADELAIDE CHERIE

Care N. Y. DRAMATIC MIRROR or 207 W. 46th Street.

Edward Elsner

MARIE WAINWRIGHT COMPANY.

Madge Lessing

AT KOSTER AND BIAL'S.

At liberty May 18 for Comic Opera engagements.

BYRON DOUGLAS

With NINETY DAYS. Broadway Theatre.

Address MIRROR office.

LOTTIE MORTIMER

Soubrette and Dancer.

Address St. Cloud Hotel.

Tyrone Power

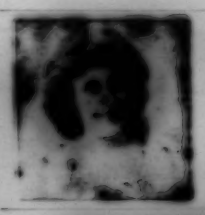
Author of The Texan, The Potter's Daughter, The Sins of the Fathers. American and English right fully protected. Australian rights for sale. Address

FREDERIC EDWARD BALF, 313 West 58th St., New York City.

Mary Hampton-Henley

LEADS.

BOSTON MUSEUM.



LYLLIAN TENNYE

Leading Soprano Specially Engaged

LUCY ANNA

with Jarbeau Black Crook Co.

Western Tour. New York.

FANNY McINTYRE

LEADS.

Address MIRROR

ELLEN BURG AT LIBERTY. German and French Dialect LEADS. Parts a Specialty. Address MIRROR.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

CORA VAN TASSEL

LEADING COMEDY ROLES. AT LIBERTY.

Address MIRROR.

MISS NINA FARRINGTON,

(Of the London Gaiety Company),

NOW IN NEW YORK.

Address care DRAMATIC MIRROR.

SEASON 1892-93.

LILLIAN LEWIS

IN

LADY LIL.

Josephine Arnot

LEADING BUSINESS. Address care MIRROR.

OLIVE MARTIN

LEADS and HEAVIES with CARROLL JOHNSON.

Rose O'Connell in The Gossoon. Mrs. Goodheart in The Irish Statesman.

Season 1892-93. Address MIRROR

MISS KELLY Leading Soprano, Gus Williams' APRIL FOOL.

BRISCOE

MISS FANNY Leading Contralto, Gus Williams' APRIL FOOL.

VAN BRUNT

En route.

BRISCOE SISTERS

FRANCES DRAKE

LEADS. Resigned from CHARITY BALL and THE WIFE

"Miss Frances Drake in the title part in The Wife is the impersonation of womanly weakness, strength, fortitude and trust. She is ideal in the character, and praise hardly does her justice."—*Memphis Evening Ledger, Dec. 27, 1892.*

PROFESSIONAL CARDS.

ROBERT
DOWNING
EUGENIE BLAIR.
SUPPORTED BY THEIR OWN COMPANY
WILL A. McCONNELL,
This office. General Manager.

LYDIA YEAMANS TITUS
RESTING.
Address C. A. TITUS, care Lee's Exchange, 929 Broadway, New York.

THE MARIE GURNEY ENGLISH OPERA CO.
In the following repertoire:
BOHEMIAN GIRL,
LA MASCOTTE UP TO DATE,
MIKADO,
PINAFORE,
CHIMES OF NORMANDY,
MARITANA, FRA DIAVOLO,
IL TROVATORE, and
FAUST
NOW BOOKING.
This company has been thoroughly reorganized. MME. GURNEY is supported by a cast of eminent FIRST-CLASS artists. The chorus is exceptionally fine, the costumes new, and in every respect elegant. This company plays ONLY FIRST-CLASS houses. NO ONE-NIGHT STANDS. Managers address all communications to Mme. Marie Gurney, at this office. This company plays at Proctor's 23d Street Theatre from Jan. 9, 1893.

Nina Bertini-Humphrys
PRIMA DONNA SOPRANO.
DISENGAGED.
Miss Nina Bertini's superb vocal efforts as Manola were greeted with such a spontaneous burst of applause as is but rarely heard. The most brilliant pyrotechnics of the voice seemed as easy to her as the instrumental accompaniment. There has been rarely heard within the Academy walls a singer of such power, sweetness and skillfulness.—*Scranton Tribune, Oct. 20, 1892.*
Bertini (as Manuela, Miss Helyett) can sing, and she did, and won the first genuine burst of applause of the night, but by this time the show was half over. Just think what you had to wade through to hear her sing?—*The Post Cincinnati, Sept 20, 1892.*
Address 47 E. 21st Street, New York.

STELLA-PERKINS

MADISON
Address Mirror.

Geo. C. Burbank
STENOGRAPHER AND TYPEWRITER.
COLEMAN HOUSE
Broadway and 22th Street,
New York City.
Short-hand and Type-writing of all Descriptions Promptly and Accurately Done at Reasonable Charges.
All Work Done on Remington Standard Typewriter.

C. 9. CLIFFORD.
Author of Dr. Cupid and other plays.
1326 Chestnut St., Philadelphia.

JOE BARRETT
Attention Arrester | For
Amusement Announcer | LATER ON.
Audience Accumulator
and
Advance Apostle

Always A "Wake."
F. B. WAKEFIELD, Business Manager for Margaret Mather from 1891 to her retirement is at present Chief of the Bureau of Information of The Mackaye Spectatorium. Address 54 Auditorium Building, Chicago.

FREDERICK PAULDING.
Leading Support with T. W. Keene.
INVITES OFFERS FOR SPRING ENGAGEMENTS AND NEXT SEASON.
Address Mirror.

STARR L. PIXLEY
ADVANCE REPRESENTATIVE.
Mr. and Mrs. Jay Rial's Ideal Uncle Tom's Cabin Co.

FRANK A. CONNOR
JAMES O'NEILL'S CO.
En route

MME. A. ZAVISTOWSKI
Ballets and dances arranged. Marches, Tableaux, etc. Children's carnivals arranged. Ballet class terms moderate. Circular. Knickerbocker Conservatory, 49 West 14th St.

PROFESSIONAL CARDS.

ANNIE
PIXLEY
In her latest success,
MISS BLYTHE OF DULUTH.

MAIDA
CRAIGEN
SEASON 1892-93.
LEADING WOMAN
for
T. W. KEENE.
Ophelia, Desdemona, Julie de Mortimer, Lady Anne, Marie.
Address Mirror.

AGNES BURROUGHS
Supporting Mme. Janauschek.
SECOND SEASON IN LEGITIMATE AND ROMANTIC DRAMA.
Under the management of
Mr FRANK V. HAWLEY.
Address per route.

MISS MARBURY
Representing the leading Playwrights of America, England and France.
Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. Charges moderate. Highest references given in New York, London and Paris. Absolute satisfaction guaranteed. No commission from purchasers. Good Plays Always to be had on Application.
Address, 27 W. 24th Street, New York.

Goodfriend Press Bureau,
1127 Broadway,
NEW YORK CITY.
Newspaper work of all kinds.

Fred. Lennox
AT LIBERTY.
Address Mirror.

MAURICE BAUMANN, Counsellor at Law.
Member of North Carolina, Rhode Island and Illinois bars. Twenty years' experience in active practice. Proprietor of and Attorney for the CHICAGO SWIPT COLLECTION BUREAU.
General law business and all kinds of collections in all States and countries. Bonds furnished when wanted. All correspondence strictly confidential. Legal opinions given and investments made when desired by correspondence, etc. All terms reasonable. References furnished. Offices: Suite C, 253 East Monroe Street, Chicago, Ill.

THE COMEDIENNE.
PATTI ROSA
DOLLY VARDEN. MISS DIXIE.
WILL O. WHEELER, Manager.

Mrs. Alice J. Shaw
(La Belle Stiffeuse).
THE WHISTLING PRIMA DONNA.
On tour, India, Japan, South Africa and Australia. Address care Mirror.

GEORGE HEINMAN
30 Fourth Avenue, New York.

HOWARD TUTTLE
Davidson Theatre, Milwaukee, Wis.
SCENIC ARTISTS.

FRANCESCA REDDING
AND
HUGH STANTON
as a New Production Season 1893-94.
Permanent address 2330 St. Albans Place, Philadelphia, Pa.

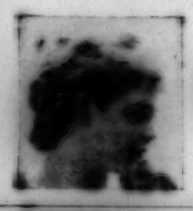
Annetta Zelna
Fourth Season Frank Daniels' Company.

PROFESSIONAL CARDS.

BEATRICE NORMAN
LEADING JUVENILE,
CONTRALTO.
AT LIBERTY FOR NEXT SEASON.
Address Mirror.

MR. THOS. W.
KEENE
Permanent address,
Castleton Corners, Staten Island, N. Y.

ADELAIDE RANDALL
AS THE OPERA QUEEN WITH JOHN T. KELLY
IN MCFEE OF DUBLIN.


MABEL EATON
With Coghlan Co.
Address Mirror.

HENSHAW AND TEN BROECK
Supported by
THEIR OWN COMPANY in THE NABOBS.
E. G. STONE, Manager,
27 Ball Street, Boston.

HOWARD KYLE
with
WARDE JAMES CO.
In Mr. Warde's beautiful and artistic productions of classic plays.
Address 16 Gramercy Park, New York.

Fred. C. Graham
TREASURER AND MANAGER.
AT LIBERTY.
Address Mirror

W. CUMMINGS,
Attorney and Counsellor at Law,
1180 Broadway, New York.
Theatrical collections specialty. Terms: Ten per cent of amount collected. Practice in all courts, civil criminal. Legal business promptly transacted.

SELLI SIMONSON
GENERAL DIRECTOR. AT LIBERTY.
Address care Mirror

MISS LANSING ROWAN
AT LIBERTY.
LEADS. JUVENILES, HEAVIES.
Address care Mirror.

FRANK M. KENDRICK
With JAMES T. POWERS' A MAD BARGAIN Co.
Address Mirror.

JOSEPH CLARE
SCENIC PAINTER.
GRAND OPERA HOUSE, New York.

W. CUTHBERT SYMNS
Business Manager Disengaged. Address Mirror.

IRVING WILLIAMS
WITH MRS. POTTER AND GYRLE KELLER.
Address Mirror.

PROF. L. FOX,
Bird and Animal Imitato

MAUDE D'ORVILLE,
Dramatic Leads and Singing and Dancing Soubrette.
Permanent address—Lake, Ohio.

LINCOLN A. WAGENHALS
LEADING JUVENILE.
Address Mirror.

With C. B. Hanford. Julius Cæsar Co.

LOUISE A. SULLY
LEADING LADY
With
DAN'L SULLY.
Address Mirror.

Address as per route.
Chase and Benton's ALASKA

GORDON EMMONS.
Actor and Elocutionist. Address Mirror

PROFESSIONAL CARDS.

GUS PIXLEY
A BIG HIT
As THE TRAMP in Frank Daniels' Dr. Cupid.

CHAS. T. ELLIS
In his new Comedy-Drama.
Count Casper.
Address A. H. ELLIS,
Care Klaw & Erlanger, 25 W. 30th Street.

MISS ELAINE GRYCE
PRIMA DONNA with Boston Comic Opera Company.
Sunday News, Oct. 30, says: "Miss Elaine Gryce as the Mascot is one of the hardest working women to please the audience that we have ever seen on the stage and she succeeds right royally."
The *Miner's Journal*, Oct. 29, says: "The singing of Miss Gryce as Serpolette was really fine."
All communications care of Boston Comic Opera Company, or J. Alexander Brown, 1147 Broadway New York.

MR. SAM GRYCE
Principal Baritone
All communications care of Boston Comic Opera Company, en route, or J. Alexander Brown, 1147 Broadway, New York.

AT LIBERTY.
FRANK F. GOSS
Stage Carpenter or Properties.
FIVE SUCCESSIVE YEARS WITH HOYT'S COS
Address, 109 East 11th Street.
Permanent address, Mirror.

DIGBY BELL
Address en route.

FRANK HENNIG
Eleven Seasons with Thomas W. Keene.
Iago, Richmond, The Ghost, Marc Antony, Cristiano, De Baradas, Nemours, Etc.

ROSENFIELD
PLAYS TRANSLATED.
Plays and parts copied in two hours.
INSTRUCTION GIVEN IN
STENOGRAPHY AND TYPEWRITING
42 W. 28th St., 25 W. 30th St.,
25 Pine St., 25 Broadway.
Tel. 2158 Corl.

Benj. W. Anderson
ATTORNEY AND COUNSELOR-AT-LAW.
Business confidential. Collections prompt. Damage cases a specialty on contingent fees. References given when required. Terms reasonable. 416 Ashland Block, corner Clark and Randolph Sts., Chicago, Ill.

L. LINDEMANN,
A large assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices.
136 W. 23d Street, Opp. Proctor's Theatre.
P. S.—Special reduction to Professionals.

MISS KITTIE RHOADES
In THE INSIDE TRACK, and
THROWN UPON THE WORLD.
Address W. R. WARD, Manager

HILLIS, Lawyer
175 LASALLE STREET, CHICAGO.
Makes a specialty of theatrical business. Confidential. Prompt. Reasonable. References if required.

Sigmund B. Alexander
Dramatist. Author of Rhea's play, "Judith" etc. Original plays to dispose of: A Curtain Raiser, Farce-comedy, and Society Drama. Address No 1 Summer Street, Boston, Mass.

MISS EDYTHE CHAPMAN
LEADING LADY.
Frederick Warde and Louis James.
Season 1892-93.

SETH M. CRANE
Manola-Mason Co.
Address Mirror.

JOHN JOSEPH ALLEN
Dramatic Author,
Address 320 West 15th Street, Chicago, Ill.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MRS. POTTER AND MR. BELLEW

IN

THERESE RAQUIN

AND

THE MARRIAGE SPECTRE

Address DRAMATIC MIRROR.

Jas. Aldrich Libbey

HIGH BARITONE

In A TRIP TO CHINATOWN.

AT LIBERTY after May 1st for Summer opera. Address MIRROR or 210 West 38th Street, New York.

Will S. Rising

SETTER-SINGER.

Juveniles, Light Comedy and Comic Opera.
Permanent: 7 A's Club, 41 W. 28th St., New York.

Wilbur M. Bates

NEWSPAPERMAN.

FROM MARCH 6th Charles H. Yale's Phenomenal Money-Maker.

THE NEW DEVIL'S AUCTION.

J. Frank Sherry

With John Stetson's CRUST OF SOCIETY Co.

Address MIRROR.

ADA LEWIS

"Harrigan's Tough Girl."

Harrigan's Theatre, New York.

Camille D'Arville

ENGAGED WITH THE BOSTONIANS UNTIL JUNE, 1893.

Address care MIRROR.

EMILE HEUSEL

Harrigan's Stock Company.

STAGE DANCING TAUGHT.

147 West 32d Street, Central Hall.

DAVID BELASCO

Address MIRROR

SADIE MARTINOT

DORA in DIPLOMACY.

Address this office.

GRACE ATWELL

Leading Lady in The Irish Statesman.

CARROLL JOHNSON'S CO. Address MIRROR.

Fitzgerald Murphy

DRAMATIC AUTHOR.

THE IRISH STATESMAN. Address MIRROR.

ALBERT BRUNING

Care of The Players.

Harry Randolph

Address care of MIRROR.

LILLIAN ELMA

PRIMA DONNA.
AT LIBERTY.
Address Hotel Viano, E. 18th St., New York

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MINNIE SELIGMAN

Address this office.

CARLOTTA

PAIR OF KIDS COMPANY.

Invites offers for 1892 and 1894.

THE LEADING SINGING COMEDIAN.

WILLIAM BLAISDELL

AT LIBERTY.

Address Coleman House, Broadway and 27th Street.

MARIE EDGAR

AT LIBERTY.

Address MIRROR.

FannieBatchelder

HARRIGAN'S THEATRE.

Bessie Bonehill

"OUR BESSIE."

Season 1893-94, Starring in Farce-Comedy, PLAYMATES.

Now at Empire, Trocadero, Oxford, and Metropolitan, London, England.

Manager: J. J. ROSENTHAL, care Springer Litho. Co., 342 W. 14th St., New York

---

Henri Lynn

ESTELLE MORTIMER

With NAT C. GOODWIN on tour.

Address per route or this office.

COLLIN KEMPER

Address this office.

J. M. BUCKNER

Late Business Manager One of the Finest. AT LIBERTY 1892-93

Address Taylor's Exchange, 38 W. 28th Street

LOUIE K. QUINTEN

Specially engaged for BIDDY, with Ezra Kendall's Pair of Kids Company.

Season 1892-93.

MRS. BERGSTROM

MODISTE AND COSTUMER.

Orders attended to at short notice.
Special rates and attention to professionals.

33 East 19th Street, New York.

MISS CLARA THROPP

Specially Engaged, LATER ON.

SEASON 1893-94, QUEEN MAB.

Permanent address, 46 W. 26th Street, New York.

R. A. ROBERTS AND T. EBERT

DRAMATIC AND MUSICAL AGENTS

For the Leading Managers.

PRODUCTIONS A SPECIALTY. 1180 BROADWAY, NEW YORK.

Will remove to 1127 Broadway, offices now occupied by Charles Frohman, April 1.

SIDNEY WILMER

Nat C. Goodwin Company.

Address MIRROR.

CLARA LAVINE BLAISDELL

Prima Donna Soubrette.

At Liberty.

Address Coleman House, New York City.

MULLALY BROS.

Presenting for the Season of 1893-94,

THE EMINENT COMEDIAN.

R. E. GRAHAM,

IN

THE STOCKBROKER

A LEGITIMATE FARCICAL COMEDY.

By SCOTT MARBLE, author of the latest New York success, The Diamond Breaker, Aunt Bridget's Baby, and other well-known New York successes.

Address communications to

C. B. MULLALY, Manager Tar and Tartar, en route.

THE MARIE

TAVARY

Grand English Opera Co.

SEASON 1893-94. Beginning about Sept. 15.

Repertoire: FAUST, TROVATORE, CARMEN, MIGNON, RIGOLETTO, LOHENGRIN, TANNHAEUSER, BOHEMIAN GIRL, MARITANA, CAVALLERIA RUSTICANA

EXCELLENT ARTISTS! GRAND CHORUS! SELECT ORCHESTRA!

For terms, dates, and other particulars address

HENRY GOLDMARK'S MUSICAL BUREAU, 22 East 14th Street, New York.

JERSEY CITY CAPTURED!

—BY—

A SOCIETY TRAMP

PACKED TO THE DOOR AT EVERY PERFORMANCE.

LEW BLOOM, GRACIE EMMETT, The Brilliant Quartette, Add Weaver, Herbert Chesley, Ida Vallance, Yolande Yorke, Minnie Desmond, Bessie Grayson, J. F. Hayes, and Walter Fletcher are the people who threw the boom.

OPEN TIME FOR FIRST-CLASS HOUSES.

Address WALTER FLETCHER, Manager, per Route.

NEW BASTABLE THEATRE

SYRACUSE, N. Y.

FRANK D. HENNESSY, Lessee and Manager.
FREDERIC BASTABLE, Proprietor.

Ground floor. Fire-proof. The most magnificent theatre in the city. Heated by steam and lighted by electricity and gas throughout. Hot and cold water in all dressing-rooms. Largest stage and largest seating capacity of any theatre in the city.

OPEN IN SEPTEMBER

GRAND AND COMIC OPERA

NOW ORGANIZING.

52—CONSECUTIVE WEEKS—52

Largest Cities—Best Theatres—Nothing less than FOUR weeks' stands.

REPERTOIRE:

25—Grand and Comic Operas—25

WANTED: Principals and Chorus People.

Address me as per route in DRAMATIC MIRROR.

GEO. A. BAKER, Manager Baker's Opera Cos.

Ready to Book Season 1893-94.

ON THE TRAIL

The Greatest Sensational Melodrama on the Boards.

For time and terms address,

ADELAIDE LEIGH,

468 W Central Park, New York City.

WANTED.

Actors and actresses of ability, up in repertory, to support

MISS FLOY CROWELL AND MR. C. ED. DUDLEY

None but competent people wanted. Wardrobe must be good.

J. H. FITZPATRICK, } Managers.
M. H. GILLIGAN. } 408 High St., Elmira, N. Y.

H. C. MINER'S ENTERPRISES

H. C. Miner's Fifth Avenue Theatre, New York.
H. C. Miner's People's Theatre, New York.
H. C. Miner's Bowery Theatre, New York.
H. C. Miner's Eighth Avenue Theatre, New York.
H. C. Miner's Newark Theatre, Newark, N. J.

Cable address, "ZITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, N. Y.

Stockwell's Spectacular

UNCLE TOM'S CABIN

PETER JACKSON as UNCLE TOM

CHARLES E. (PARSON) DAVIES as THE AUCTIONEER.

Opening at Stockwell's Theatre, San Francisco, February 27, 1893. Thence playing Eastward.

For open time address,

ALF ELLINGHOUSE, Manager,
Stockwell's Theatre, San Francisco.

"The play's the thing."—Shakespeare.

A SCANDAL IN HIGH LIFE

By EDGAR SELDEN.

An intensely comic three-act play and companion piece to

McKENNA'S FLIRTATION.

Produced with three tremendous sets of new and novel scenery, a company of twenty actors, singers and dancers.

SEE NOT A WORD SAID ABOUT THE GOOD SHOW!

Address all Communications to LEE ORTON SELDEN, Amphion Theatre, Brooklyn, N. Y.

"PATRICK O'FLATT!"

Every Irish comedian on the face of the earth wants to sing "PATRICK O'FLATT," the new Irish comic song by *ARTHUR LOCKWOOD*. Published to-day.

"Ivʼry one asks if me noime is Pat,
And says Oiʼm Oirish sure,
Now how in the divvil can they know that,
Whin they nivver seen me before?"

To professionals sending programme, etc., by mail only. Orchestral parts free.

PHELPS MUSIC CO., 52-54 Lafayette Place, New York.